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ABSTRACT

This catalog of 343 songs for high school vocalists is the result of a survey of American and British solo literature. It was motivated by a desire to bring fine songs to the attention of high school teachers to supplement a repertory often limited to familiar but over-used songs, current and standard show tunes, and operatic arias that are both vocally and musically taxing. Chosen first for musical quality, and second, for being within the technical capacity of young musicians, the list was compiled after examining approximately 2,000 songs selected from catalogs of 19 publishers. Other information given for each song is: 1) editor and/or arranger; 2) publisher; 3) key in which the song is written (with additional keys listed); 4) range and tessitura; 5) whether the song is best suited for men or women; 6) degree of difficulty (for both vocalist and accompanist); and, 7) evaluation of music and text. Two lines of each song are shown. (Author/OPH)

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SURVEY OF AMERICAN AND BRITISH SOLO VOCAL LITERATURE

Cooperative Research Project No. S-133

John [redacted], Toms

San Francisco State College
San Francisco, California 94132

1965

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PREFACE

This catalog of songs for high school vocalists is the result of a survey of American and British solo literature made possible through a grant by the U.S. Department of Health, Education and Welfare. It was motivated by a desire to bring fine songs to the attention of high school teachers to supplement a repertory, in many instances, limited to familiar but over-used songs, current and standard show tunes and operatic arias that are both vocally and musically taxing. The survey, of course, could not be inclusive because of the vastness of the repertory. However, the list was compiled after examining approximately two thousand songs selected from catalogs of 19 publishers, and 343, chosen first for musical quality, were singled out as being within the technical capacity of young musicians.

In addition to a musical and textual evaluation, each song has been classified as being easy, of medium difficulty, or difficult. Titles labeled "difficult", however, should not exceed the musical abilities or physical limitations of competent students.

Accompanists available to high school singers are often technically limited. Therefore, the songs for this catalog were also chosen after a careful examination of the accompaniments. Those considered too difficult were rejected. This factor accounts for the omission of [redacted] titles that otherwise might have been included. Notwithstanding, this limiting consideration seemed wise since a well-played accompaniment is an integral part of vocal performance. It will be found that for the most part the good high school pianist with some practice will be able to play all the accompaniments of this repertory well.

Because the instance is rare when a musical setting enhances a tawdry text, songs with overly sentimental verses dealing with "hearts and flowers" and

"twittering birds" have been omitted. Through the medium of song, students can be introduced to many fine poems - an educational aim that seemed worthy of attention. Consequently, an effort was made to exclude "tuney" settings of doggerel. Light verse has not been frowned on, however, although all texts are not comparable to others that are outstanding. If questionable poetic taste shows itself in a few instances, the defense is: "No tawdry verse is included - with one or two exceptions."

In a limited selection such as this, choice becomes a personal matter. Consequently, the list may be criticized by some for omissions and the question may be raised by others as to why ~~some~~ certain songs were included. The compiler takes full responsibility for the judgments made believing that the purpose of the survey will have been accomplished if the song titles with the accompaning descriptive notes and musical examples stimulate an interest that results in the addition of new songs to the high school singer's repertory.

PROCEDURES

1. The catalogs of 19 music publishers were used as the source from which approximately 2000 songs were selected and purchased.

2. On first examination, songs with accompaniments that might exceed the technical limitations of the good high school pianist were eliminated.

3. Next, songs with an excessive range or an overly high tessitura were discarded.

4. The remaining songs were evaluated for musical and textual excellence. The standard used, of course, was necessarily arbitrary.

5. Approximately 25 percent of the initial number of titles survived the above screening and were re-examined for over-all excellence. Further eliminations resulted.

6. The remaining songs were then classified as to suitability for male and/or female voice and ranked as to difficulty - easy, of medium difficulty, or difficult.

7. Data on keys available, range and tessitura was then assembled.

8. With the above information at hand, a descriptive paragraph was written for each song in which particular musical and technical difficulties were noted if present.

9. The songs, the assembled data and the descriptive paragraphs were then submitted to two consultants for evaluation and criticism.

10. When the material was returned, the suggestions, corrections and additions of the consultants were noted and incorporated. The catalog was then assembled and typed in its final form.

omit

CONCLUSIONS

Because of the vastness of the vocal repertory, the present survey could not be inclusive. However, from this study it is apparent that titles of many fine songs for young singers are buried in publishers' catalogs. Lack of time coupled, perhaps, with an unawareness of their existence keeps these songs from being unearthed by those who might use them. Further research could bring to light many more excellent songs, thereby extending voice teachers' knowledge of the repertory. A more general result would be that the musical experiences of everyone in the field of music education would be enriched.

ACKNOWLEDGMENTS

For assistance in preparing the application to the U.S. Department of Health, Education, and Welfare that resulted in the grant making this survey possible, I tender my sincerest thanks to Dr. Shepard Insel, Coordinator of Faculty Research at San Francisco State College.

For his meticulous care in reviewing the comments on each song and for valuable additions, I am indebted to Mr. Harold C. Youngberg, Director of Music Education, Oakland (California) Public Schools. To Dr. Berton Coffin, Chairman of the Voice Department, University of Colorado, I am indebted for a careful check on musical and textual evaluations and for suggestions regarding the use of the code. I am further indebted to the many publishers represented for their cooperation and permission to use illustrative examples from the songs.

I also wish to thank Miss Karen Cummings, a most able accompanist, for her assistance and Mr. Nelson Soo Hoo for much of the needed clerical work. And last, I thank my wife, Jean, for carefully reading all the material before painstakingly typing it in final form.

INSTRUCTIONS FOR USE OF CATALOG

Single songs are listed alphabetically by title. Collections are listed in a section at the end of the catalog. If a song has been edited and/or arranged, the name of the editor and/or arranger appears under the name of the composer. The publisher is indicated by an abbreviation at the extreme right of the title line and a key to the publishers and representatives, with addresses, will be found on Page 8.

The first item in the next line gives the key of the song. When the song is available in more than one key, the additional keys are listed one below the other. The range and tessitura follow the key and are given for one key only. Transposed, they are similar in other keys, of course.

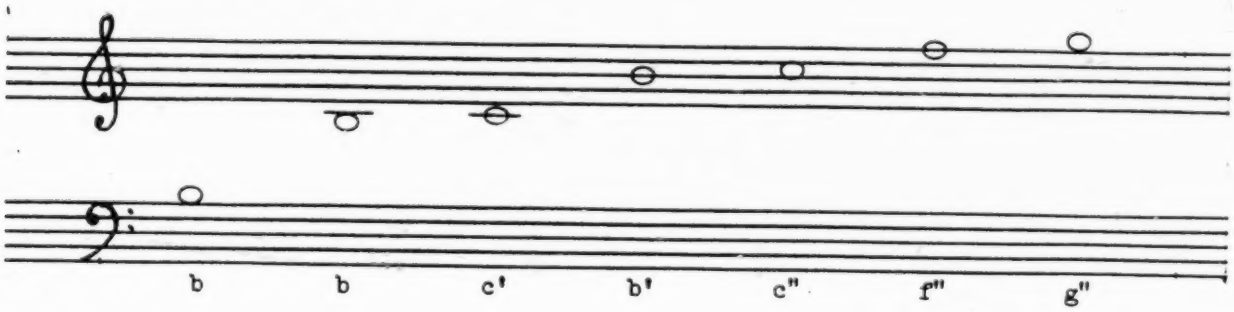
The letter "M" indicates the song is best suited for men; "F", best for women. If "M" or "F" is underlined, the song is best suited to that sex, although it may be sung by either. This suggestion is usually prompted by text and is a matter of preference.

The numbers 1, 2, or 3 after the capital letter "V" classify a song as: easy - of medium difficulty - or difficult - for a young singer. A song classified as easy (V-1) does not mean it lacks musical value. It suggest the singer with limited experience and ability can be expected to sing the song well. This group of songs should not be neglected. Accompaniments, indicated by capital "A", are classified in like manner, e.g., A-1, etc.

An evaluation of music and text (capital "M" and capital "T" at the extreme right side of the line) is provided by use of letters A, B and C meaning - Superior, Excellent and Good, ~~respectively.~~ Again, the evaluation is personal and is offered as a guide only. Avoid translating "C" to mean ordinary or poor. "C" means the song is good as compared to a song the compiler has rated "A",

believing it to be the very best.

Range and tessitura are indicated as follows:



GUIDE TO CODE

Key	Range	Tessi-tura	Voice	Degree of difficulty - vocal -	Degree of difficulty - piano -	Musical evalu-ation	Textual evalu-ation
C	c'-e"	e'-c"	M-F	V-2	A-2	M-B	T-A

In a few instances, examples of the vocal melody are not included. Copyright restrictions made these unavailable for this catalog. Omit E samples

now exist for all songs.

CODE	PUBLISHERS	REPRESENTATIVES
A	Augsburg Publishing House 426 South Fifth Street Minneapolis 15, Minnesota	
AL	Alfred Lengnick & Co., Ltd.	Mills Music, Incorporated (M)
AMP	Associated Music Publishers, Inc. 1 West 47th Street New York 36, New York	
AUG	Augener, Ltd.	Galaxy Music Corporation (GAL)
B&H	Boosey & Hawkes, Inc. 30 West 57th Street New York 19, New York	
BM	Boston Music Company 116 Boylson Street Boston 16, Massachusetts	
BMI	BMI Canada, Ltd.	Associated Music Publishers (AMP)
BR	Brodt Music Company P. O. Box 1207 Charlotte 1, North Carolina	
C	Chappell & Co., Inc. 47-55 58th Street Woodside 77, L.I., New York	
CF	Carl Fischer, Inc. 56-62 Cooper Square New York, New York 10003	
CP	The Composers Press, Inc.	Henry Elkin Company 1316 Walnut Street Philadelphia, Pennsylvania
DEL	Delkas Music Publishing Co.	Leeds Music Corporation (LEEDS)

CODE	PUBLISHERS	REPRESENTATIVES
ELK	Elkin & Company	Galaxy Music Corporation (GAL)
EV	Elkan-Vogel Co., Inc. 1712-16 Sansom Street Philadelphia, Penn. 19103	
GAL	Galaxy Music Corporation 2121 Broadway New York 23, New York	
GS	G. Schirmer, Inc. 4 East 49th Street New York, New York	
H	Hinrichsen Edition, Ltd.	C. F. Peters Corporation (P)
HF	Harold Flammer, Inc. 251 West 19th Street New York 11, New York	
HWG	The H. W. Gray Company 159 East 48th Street New York 17, New York	
JBC	J. B. Cramer & Co., Ltd.	Brodt Music Company (BR)
JW	Joseph Williams, Ltd.	Mills Music, Incorporated (M)
JWC	J. & W. Chester, Ltd.	Edward B. Marks Music Corporation 136 West 52nd Street New York 19, New York
LEEDS	Leeds Music Corporation 322 West 48th Street New York 36, New York	
M	Mills Music, Incorporated 1619 Broadway New York, New York 10019	
M&M	Murdock, Murdock and Co.	Chappell and Company (C)

CODE	PUBLISHERS	REPRESENTATIVES
MMC	Mercury Music Corporation	Theodore Presser Company (TP)
MP	Music Press, Inc.	Theodore Presser Company (TP)
NOV	Novello & Company	The H. W. Gray Co. (HWG)
OX	Oxford University Press, Inc. 417 Fifth Avenue New York, New York 10016	
P	C. F. Peters Corporation 373 Park Avenue South New York 16, New York	
PAT	Paterson's Publications	Carl Fischer, Inc. (CF)
PI	Peer International Corporation	Southern Music Publishing Co., Inc. (SMP)
ROW	R. D. Row Music Company, Inc.	Boston Music Company (BM)
SCH	Schott & Co., Ltd.	Associated Music Publishers, Inc. (AMP)
SMP	Southern Music Publishing Co., Inc. 1619 Broadway New York, New York 10019	
TP	Theodore Presser Company Presser Place Bryn Mawr, Pennsylvania	

VOCAL SOLOS

for

HIGH SCHOOL STUDENTS

A descriptive list of songs within the musical and technical abilities of young vocalists and accompanists.

by

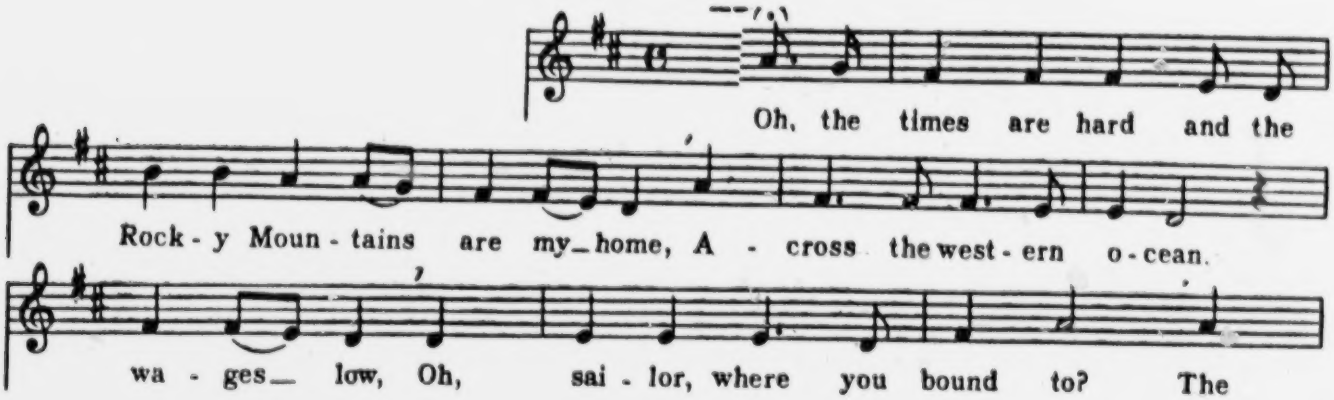
JOHN TOMS

Across the Western Ocean

Sea Chanty GS
arr. Celius Dougherty

D	d-'d"	d'-b'	M	V-1	A-2	M-C	T-C

A good setting of the traditional tune. The melody flows easily and is not demanding. The printed tempo mark is ♩ -62MM, ♩ -76MM is better.



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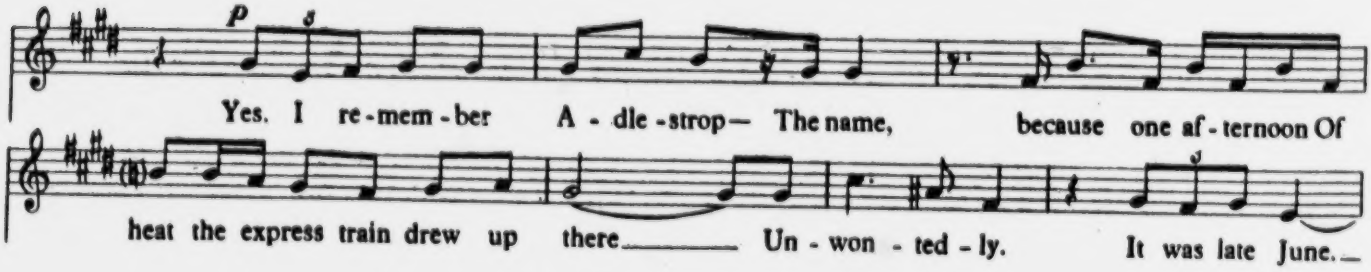
Adlestrop

Gordon Jacob OX

c#-minor	e'-e"	e'-e"	M-F	V-2	A-1	M-A	T-A

The singer recalls a previous visit to Adlestrop that was deeply meaningful, but further mention of the experience is veiled in an air of mystery. The text is delivered in a semi-recitative manner with the rhythm being dictated by the words. The song is technically simple. Imagination and musicianship, however, are needed in full measure. Tempo: ♩ 60MM.



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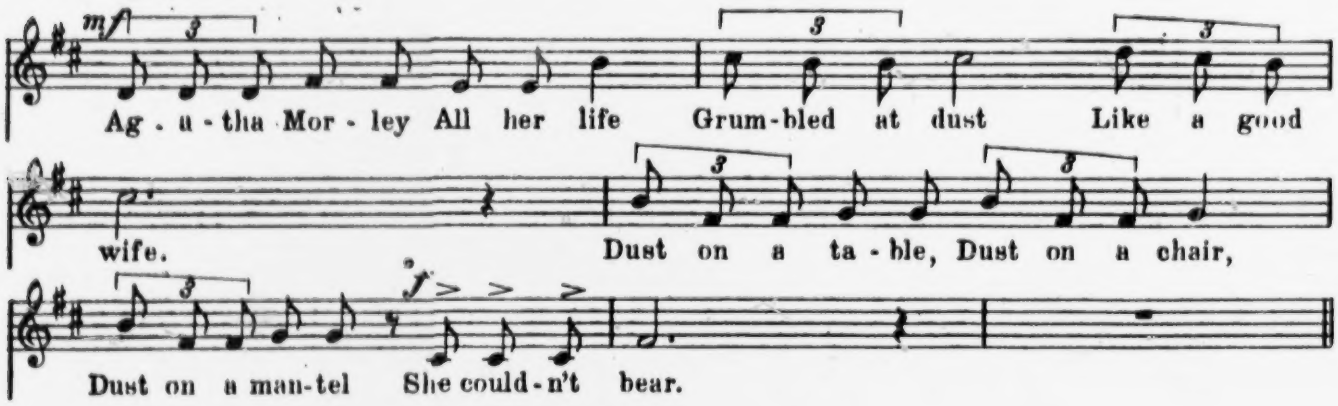
Agatha Morley — Edward Harris CF

b-minor c'-d" c'-d" M-F V-1 A-1 M-C T-C

A humorous text delightfully set to music. The delivery should be droll, pseudo-serious, not "hammy." Abrupt tempo changes will help communicate the comedy. The following are suggested: Allegretto ♩ -96MM (a decided pause at the end of the 3rd measure before the vocal line begins). Begin the vocal line at ♩ -80; Meno Mosso ♩ -72; Tempo I ♩ -96; Tempo II ♩ -80; Tempo I ♩ -96; Tempo funebre ♩ -66, not slower.



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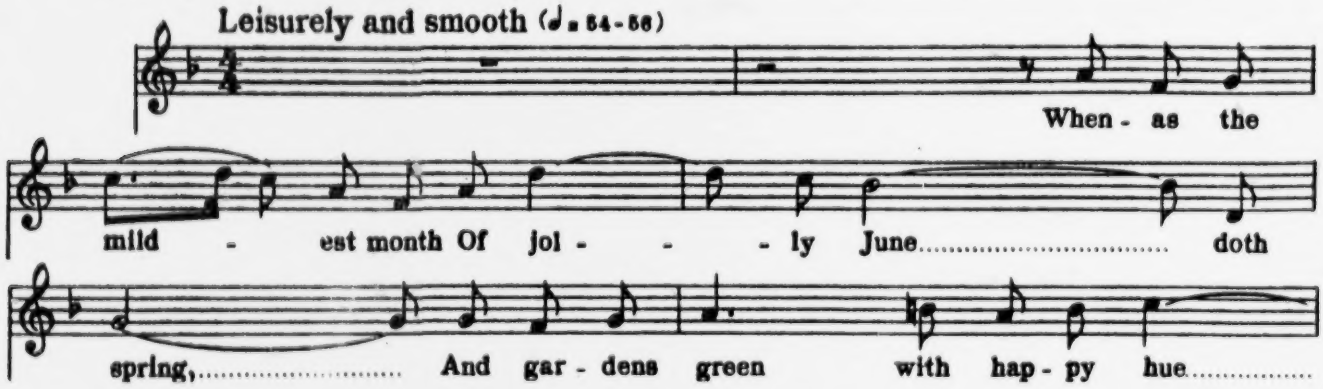
4. All in a garden green — John Ireland B&H

F d'-e" e'-c" M-F V-2 A-2 M-A T-B

A mellifluous and singable melody with a harmonically colorful accompaniment. Chromatics are quite plentiful in the accompaniment but are not overly difficult because of the relaxed tempo of the song. If sung at the indicated tempo the song may drag. Instead, ♩ -66MM is suggested.



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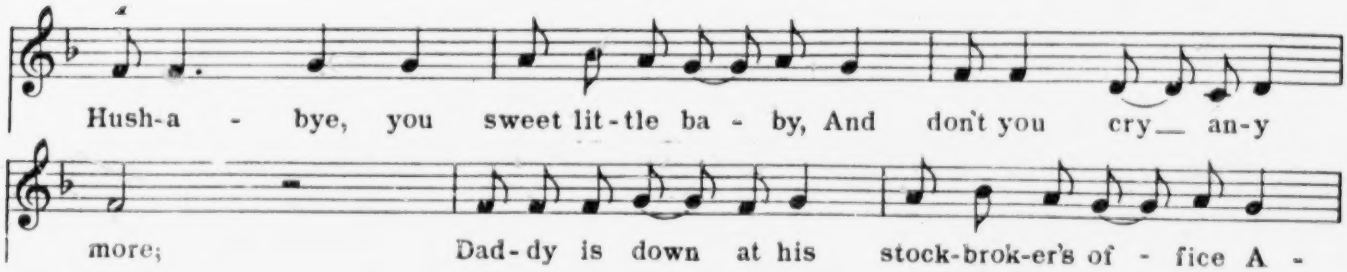
omit

American Lullaby — Gladys Rich GS

F D	c'-f"	f'-d"	F	V-1	A-1	M-C	T-C

A saucy, syncopated tune to a text that has a touch of humor, but also strikes a rueful note. Forthright and unsophisticated, but with a satirical turn as we see what modern living does to some babies. Tempo ♩ -104MM.



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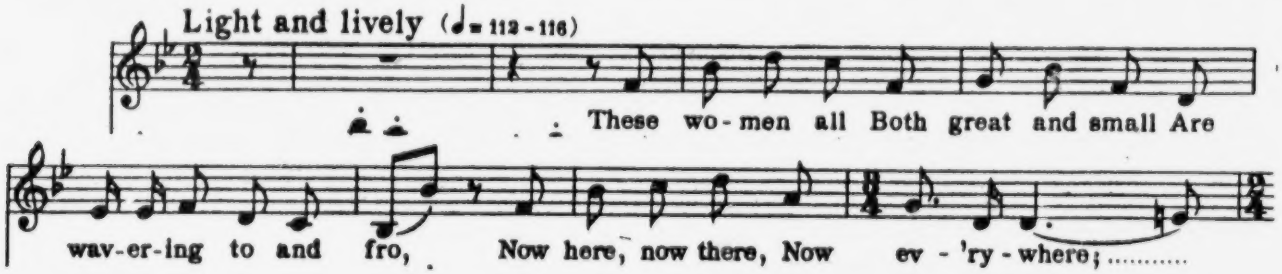
5.

An Aside — John Ireland B&H

Bb	b^b-eb"	d'-c"	M	V-2	A-3	M-A	T-B

The text is a jocular observation on the inconsistencies of women. The diatonic melody includes leaps of 6th's and 7th's and octaves but all fit neatly into the harmonic pattern. Facile articulation is called for because the text is of prime importance. The indicated tempo is unnecessarily fast; ♩ -100 is quick enough, except for the vivo ending. The slower tempo also brings the accompaniment within the capacity of the young pianist.



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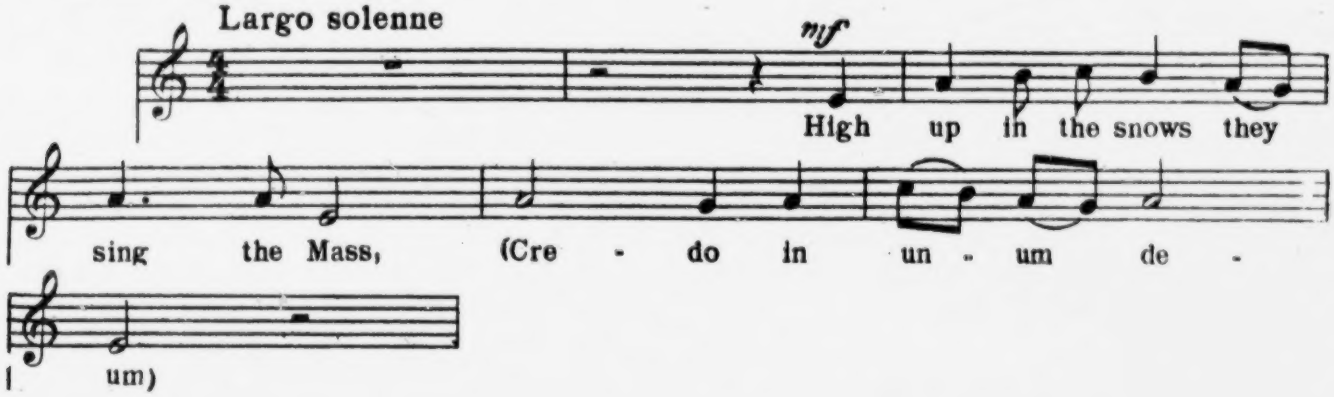
6

An Easter Prayer — Eric H. Thiman JBC

a-minor e'-e" e'-c" M-F V-1 A-1 M-B T-B

An unburdensome and forthright sacred song. The melody is modal and arrives at an effective climax on e" at the close of each of three verses. The last measures of the third verse differ from those of the first two verses providing a feeling of exaltation before the final cadence in A major. The text includes three phrases in Latin. Tempo: ♩ -72MM.



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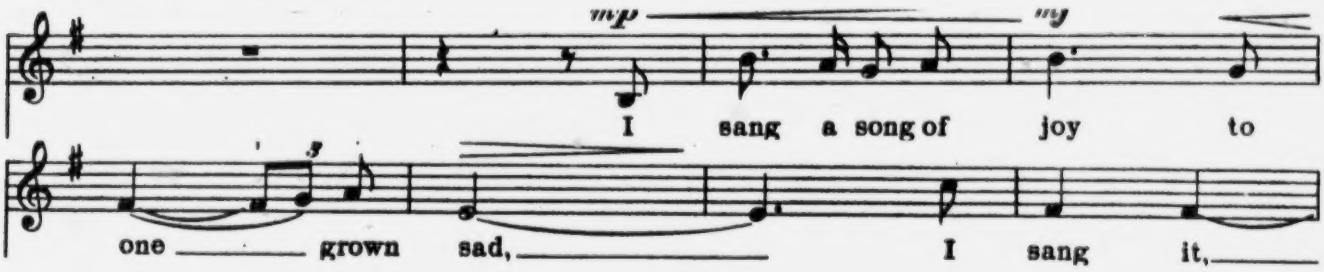
7.

An Echo — John Sacco BM

e-minor b-e" e'-c" M-F V-2 A-2 M-B T-B
g-minor

Harmonically and melodically interesting. The only vocal problem is an e" to be sung piano (low voice). The accompaniment is simple, note-wise, but the rhythms will take practice. The text is engaging and bears a moral. Tempo: ♩ 69MM Quasi Andante Barcarole.



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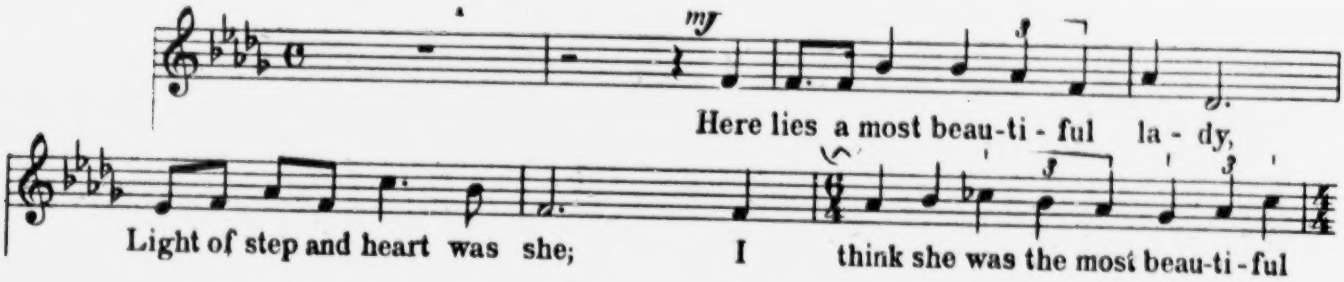
An Epitaph — Michael Mullinar OX

Db	b^b-d"	db-$b^{b'}$	M-F	V-2	A-2	M-A	T-A

An Epitaph is not vocally or pianistically difficult, but it is musically demanding. The singer must have a rhythmic sense that will allow performance of 3 against 2 at a slow tempo. Frequent meter changes occur. They are not forced, however, because they accommodate the rhythm of the words. Tempo: ♩ -69MM. Measure 7 bears a 6/4 meter signature, but it is actually in 3/2. Think the measure in 3 with a tempo of 𝅗𝅥 35MM. The Walter De La Mare poem is warm and wistful.



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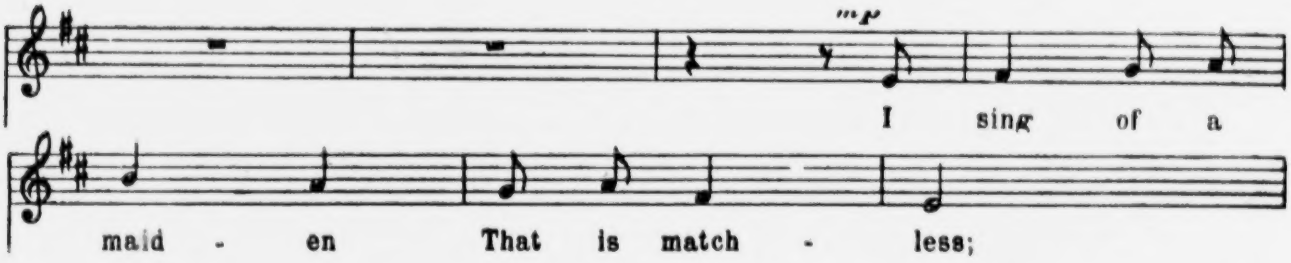
An Old Carol — Roger Quilter B&H

Gb D	c'-d"	e'-b'	M-F	V-1	A-1	M-A	T-A

This Christmas song uses the familiar 15th Century text, "I sing of a maiden That is matchless." The melody is appropriately simple and the accompaniment attractive. As always with Roger Quilter accompaniments, inner voices are very important. Tempo: ♩ -60MM. No slower.



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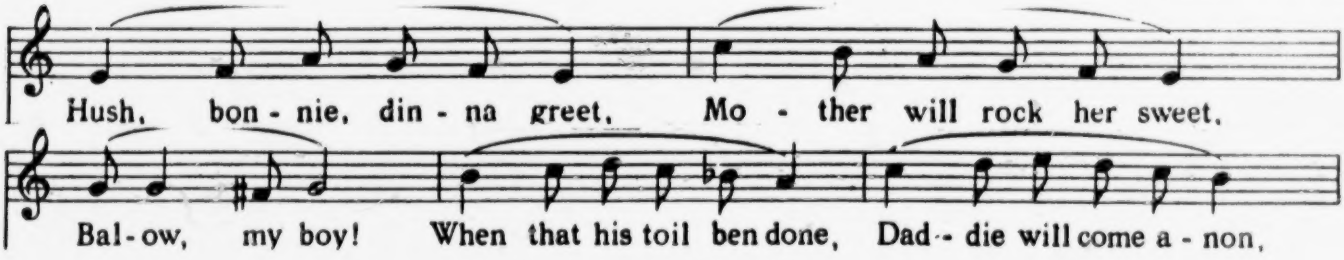
10

An Old Lullaby

John Raynor OX

C Eb	c'-e"	e'-c"	F	V-1	A-1	M-A	T-A

Not just another lullaby - for this song has musical distinction. The melody is diatonic and for the most part adjunct. The poem is by Eugene Field (1850-1895). A translation of the dialectal words is provided. Tempo: ♩ -58MM. Except for the last ~~ending~~ phrases of the final stanza all stanzas are melodically identical. The variety needed is provided by the striking contrasts in the accompaniment for each.



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Insert song # 205

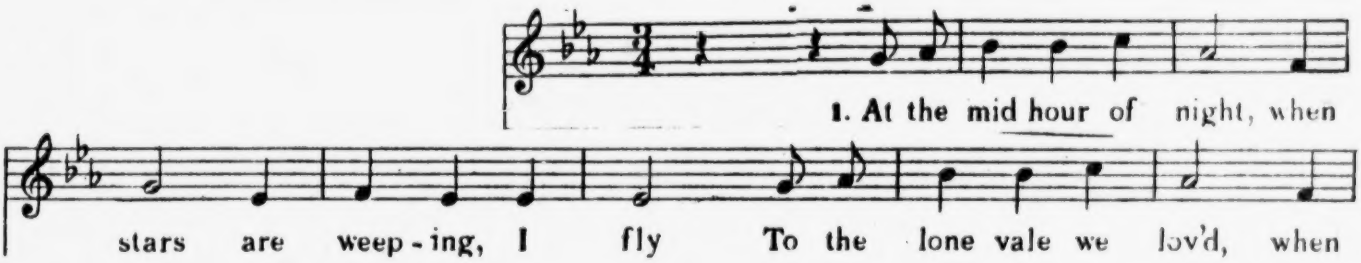
11

At the Mid Hour of Night

Old Irish Melody JBC
arr. Arthur Somervell

Eb	eb'-f"	eb'-d"	M-F	V-1	A-1	M-B	T-B

A musically satisfying yet simple setting of a beautiful Irish melody. The text is by Thomas Moore (1779-1852). Excellent for a young tenor. Tempo: ♩ -92MM.



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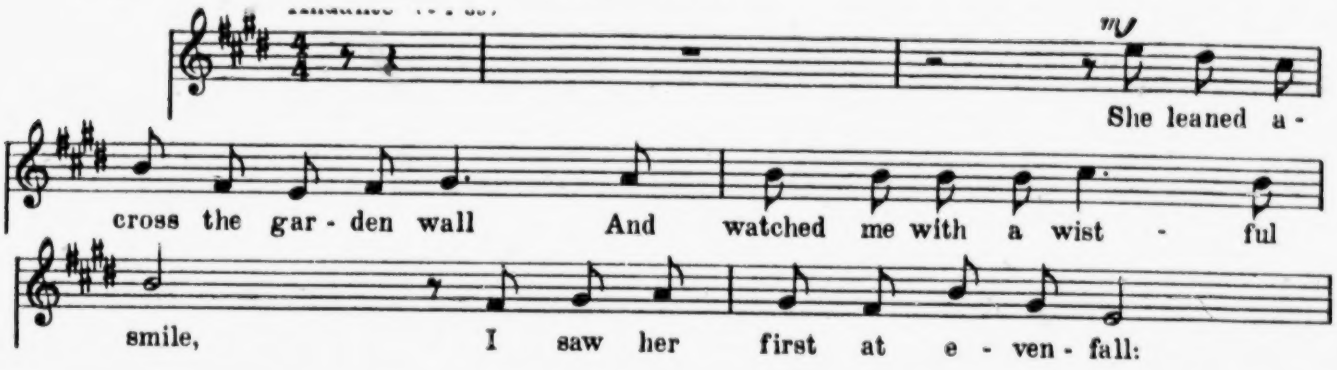
Autumn — Lawrence Stevens CF

E G	e'-e"	e'-c"	M-F	V-1	A-1	M-C	T-C

A short, delicate and somewhat wistful song with conventional harmonies and a diatonic melody. No problems. Tempo: ♩ -69MM.



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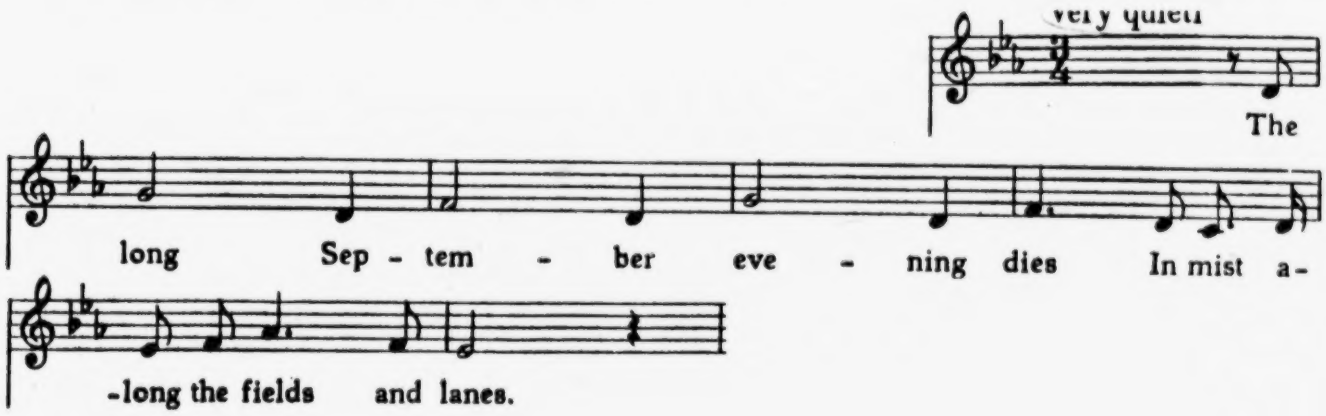
Autumn Twilight — Peter Warlock OX

c-minor	c'-eb"	c'-c"	M-F	V-2	A-3	M-A	T-A

A quiet, slow-moving melody. The melodic line and the accompaniment are characteristically chromatic in the Warlock manner. The vocal range is not demanding, but some intervals may be difficult. The phrases are extended and will require intelligent use of the breath. A decided musical understanding is required of both singer and accompanist. Tempo: ♩ -54-58MM.



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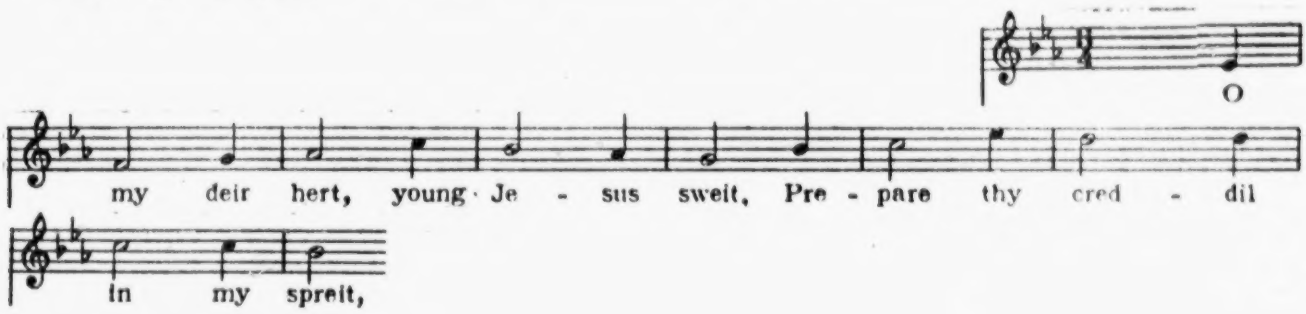
14

Balulalow (A Cradle Song) Peter Warlock OX

Eb	eb'-f"	eb'-f"	F	V-1	A-2	M-A	T-A

Warlock has used the original Old English text (16th or 17th Century). The poem, with modernized spelling, has also been set for solo voice and for chorus by other composers. The melody is basically diatonic and not difficult. The accompaniment is somewhat chromatic and harmonically colorful. The accompanist should observe all ties (pedal point in the first verse) carefully. One of Warlock's best songs. Tempo: ♩ -72-76MM.



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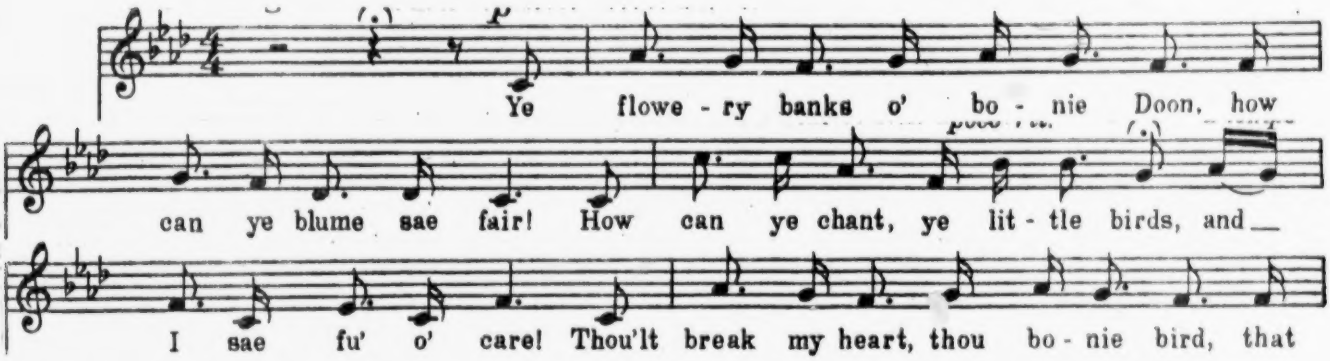
16

The Banks O'Doon Gordon Brewer CP

f-minor	c'-f"	c'-c"	M-F	V-1	A-1	M-C	T-C

The drone of a bagpipe is suggested by the accompaniment and the melody progresses in dotted rhythms associated with the music of Scotland. Both are used effectively in this setting of a dialectal poem by Robert Burns. The song presents neither musical nor vocal difficulties. Tempo: ♩ -69MM. A slower tempo plus the indicated retards and fermati will cause the song to drag.



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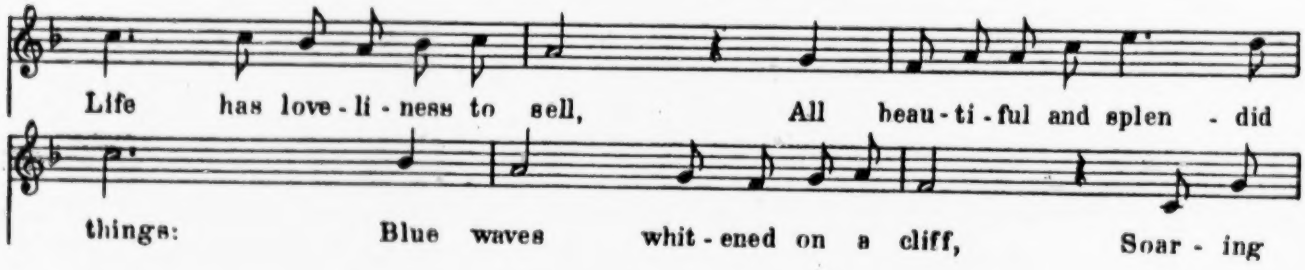
16

Barter — Lawrence Stevens CF

F G	c'-f"	f'-c"	F	V-1	A-1	M-C	T-C

A mellifluous melody to a pleasant Sara Teasdale poem. The quiet climax is on the final f"; the word is "night." No problems. Conventional. Tempo: ♩ -84-88MM.



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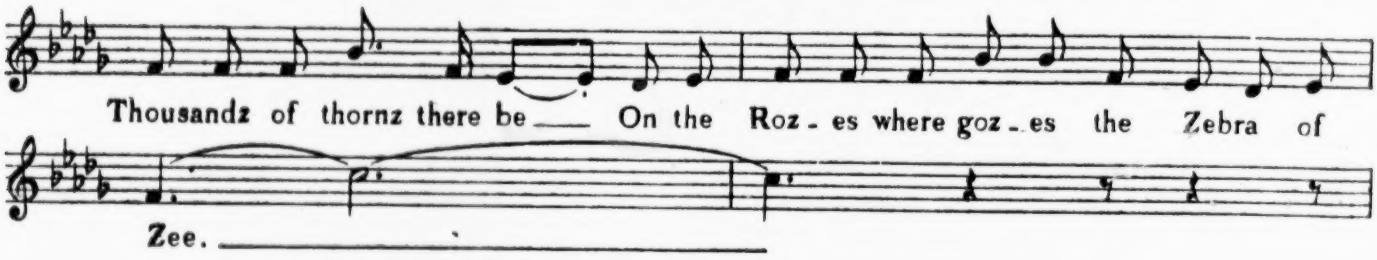
17

The Bee's Song — Frederick Keel JBC

b♭minor c-minor	db'-db"	f'-b♭'	F	V-2	A-2	M-C	T-B

Walter De La Mare's appealing onomatopoetic poem is simply and effectively set. Gentle humor is evinced by the many "zee" sounds incorporated in the text. The sinuous melodic line (the meter is 9/8) is vocally untaxing. Tempo: ♩. -58MM.



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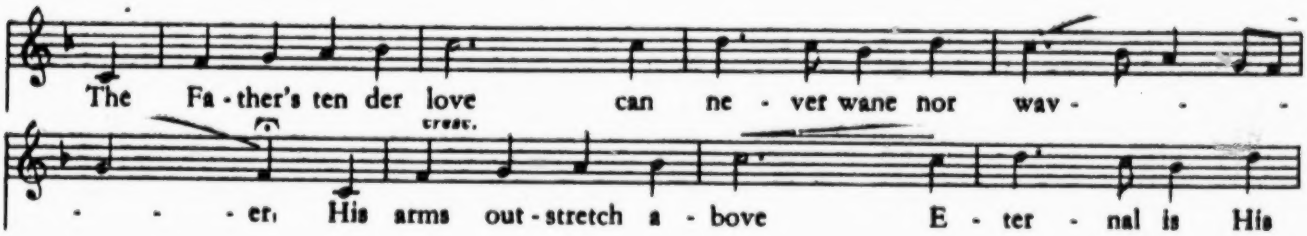
18

Be Glad in Heart

Based on a 17th Century Dutch Melody CF
arr. G. O'Connor-Morris

F	c'-f"	f'-d"	M-F	V-1	A-1	M-C	T-C

A straightforward sacred solo with a good text. The melody is chorale-like and the arranger has provided an appropriate accompaniment of good quality. Because the accompaniment is at times full, the song is best suited to the young singer with a sizable voice. The fermatas mark the end of the chorale line and should not be held except at the end of the verse. Four verses with a short interlude between 2 and 3. Tempo: ♩ -66MM.



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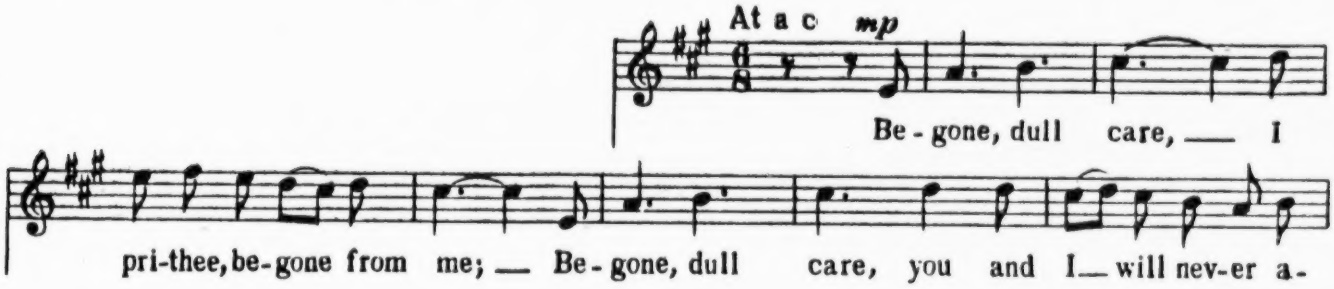
19

Begone, Dull Care

arr. John Edmunds ROW

A F	e'-f#"	a'-e"	M-F	V-1	A-1	M-C	T-C

An excellent setting of a traditional English tune and text. The 6/8 melody is graceful and poses no difficulties, with the possible exception of the high tessitura. Tempo: ♩. -80MM. Measure 26 (high voice edition) should read ♩. ♩. . No ritard at the end of the vocal line.



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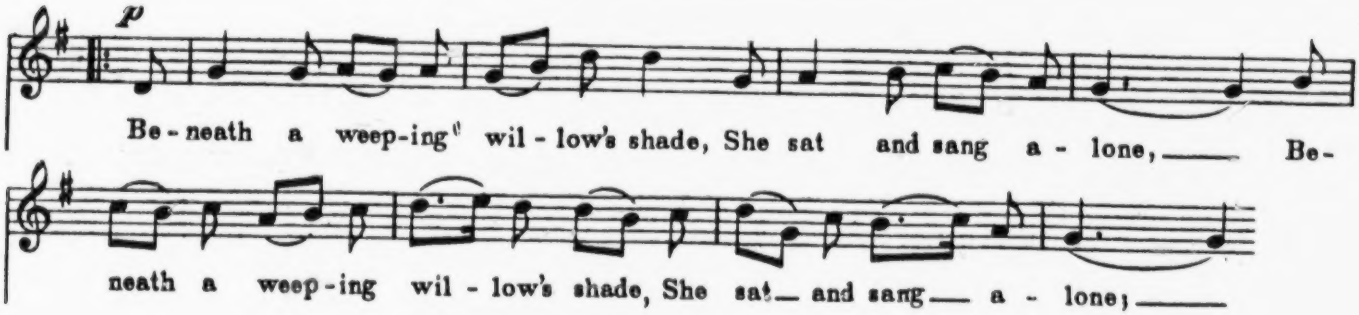
Beneath A Weeping Willow's Shade

Francis Hopkinson CF
arr. Oliver Daniel

G	d'-g"	g'-e"	M-F	V-2	A-1	M-B	T-B

There is great delicacy in Hopkinson's (1737-1791, signer of The Declaration of Independence) limpid melody. It is simple and prepossessing and representative of its period in history. One closed vowel on g" might offer some difficulty, but the other two g"'s should give little trouble. Tempo: ♩. -54.



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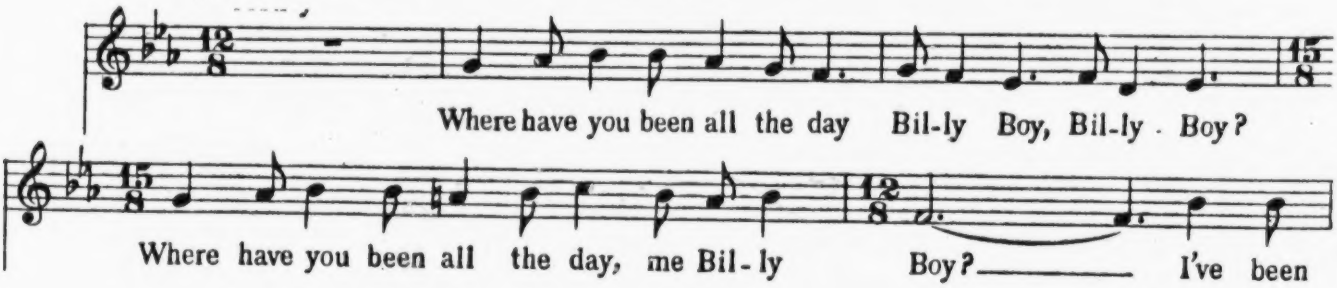
Billy Boy

American Sailor's Chanty ROW
Setting by John Edmunds

Eb F	b-eb"	eb'-c"	M	V-1	A-2	M-C	T-C

A delightful setting of a waggish tune that moves at a brisk pace in 12/8 meter. A "wordy" song, so good enunciation is needed. The rhythm should be crisp. A young baritone ~~would~~ will revel in this song. Tempo: ♩. -104MM.



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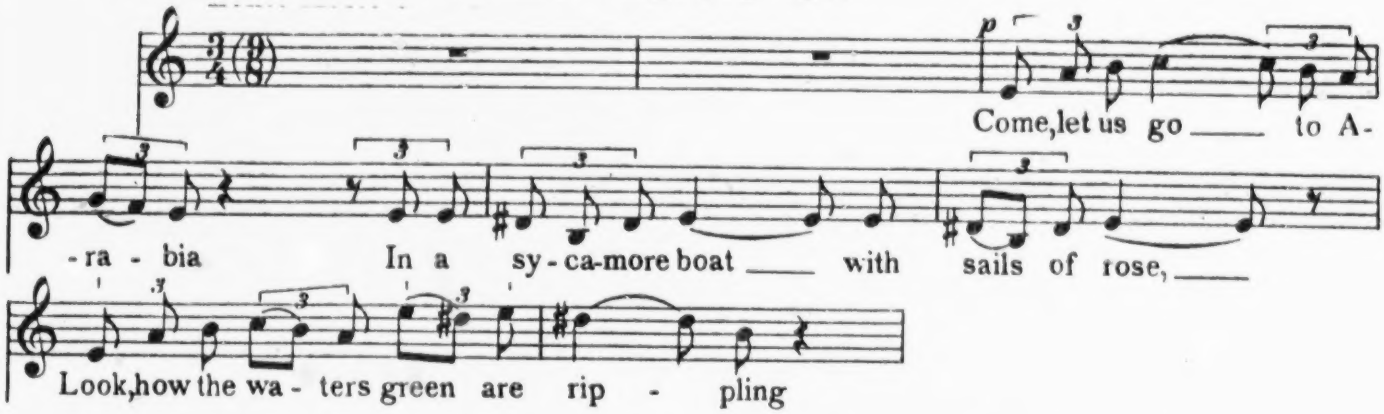
Const

The Bird of Arabia — Granville Bantock M

a-minor b-e" e'-e" M-F V-1 A-2 M-C T-C

A tonic pedal point in triplet forms an ostinato accompaniment throughout the song. Neither the accompaniment or melody - legato and slow moving - is particularly distinguished, but both are haunting, and the song is effective. It presents no musical or exceptional vocal problems. Tempo ♩ - ♩. -63MM.



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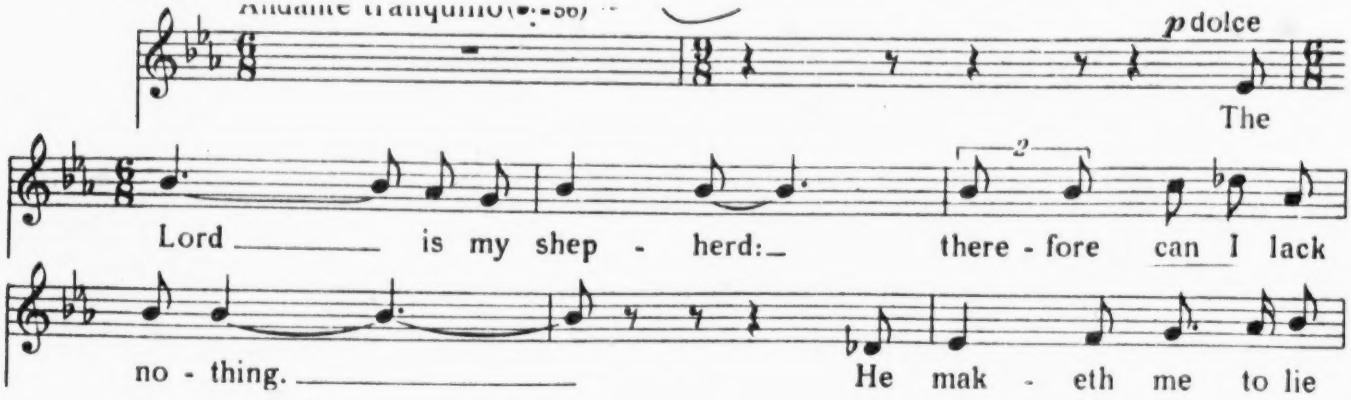
The Bird's Song — Ralph Vaughan Williams OX

Eb db'-f" eb'-c" M-F V-2 A-2 M-A T-A

Vaughan Williams' setting of the 23rd Psalm can be used in recital as well as in church. The original (the concert version differs slightly) is part of the composer's Morality 'The Pilgrim's Progress'. The meter changes and the 2 against 3 rhythms are not difficult but must be meticulously correct. A rewarding song which will challenge the musicianship of the singer. Tempo: ♩. -48MM. The indicated tempo of ♩. -56MM is a bit fast.



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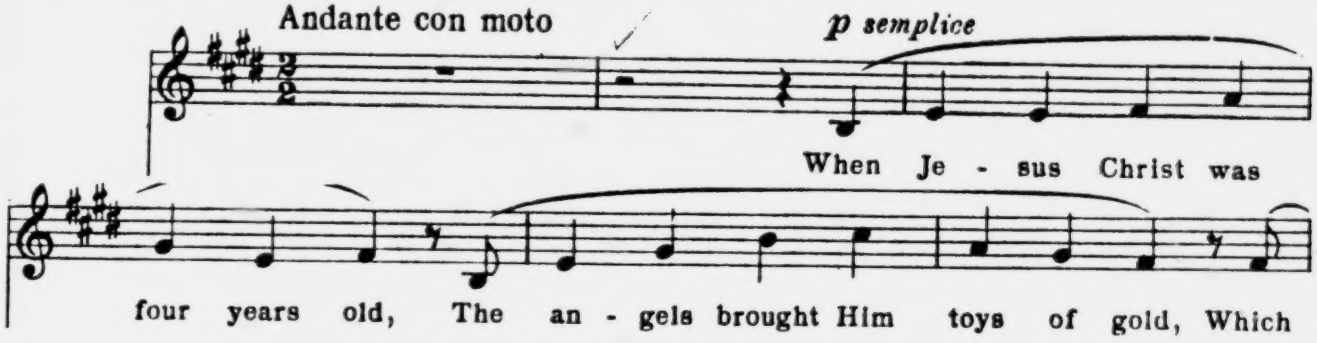
The Birds — Benjamin Britten B&H

E b-f" e'-e" M-F V-2 A-2 M-A T-A

The child-like simplicity of Hilaire Belloc's poem is enhanced by a melody of like quality. Typical of the composer, one basic pattern - in this instance an appeggiated figure - is used as an accompaniment. A superior song. Not dissonant, but has interesting harmonic changes. Tempo: ♩ -52MM.



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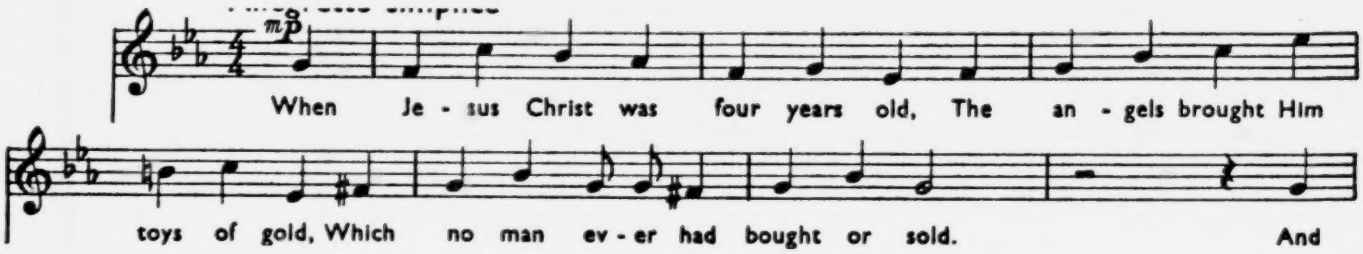
The Birds — Peter Warlock M

Eb d'-eb" g'-c" F V-2 A-2 M-A T-A

An exquisite setting of the Hilaire Belloc poem "When Jesus Christ was four years old, The angels brought Him toys of gold" and ends "Bless mine hands and fill mine eyes, And bring my soul to Paradise." The accompaniment is harmonically colorful - chromatic, but chordal and not difficult. Also, it parallels the melodic line for the most part, and so guides the singer in intervals where he might otherwise be insecure. Tempo: ♩ -112MM.



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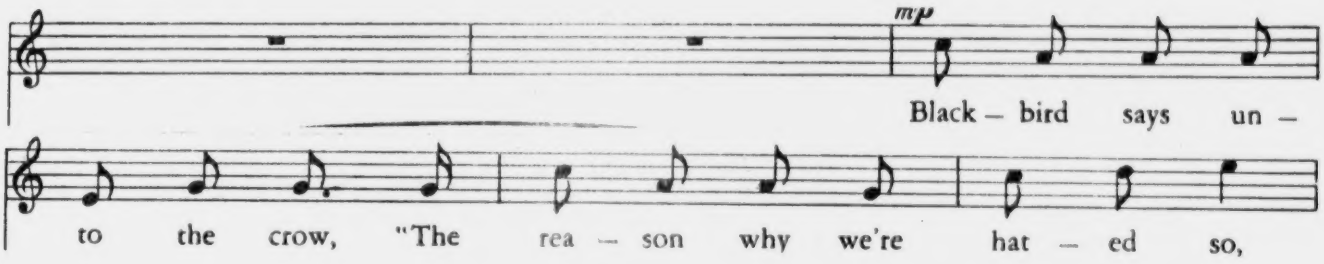
The Blackbird and the Crow

Appalachian Folksong ROW
Setting by John Edmunds

a-minor e-minor	e'-g"	g'-e"	M-F	V-1	A-1	M-C	T-C

A gay tune, an amusing text and a saucy accompaniment to be performed in a capricious manner. Rhythm and words should be crisp. Fun. Tempo: ♩ -92-96MM.



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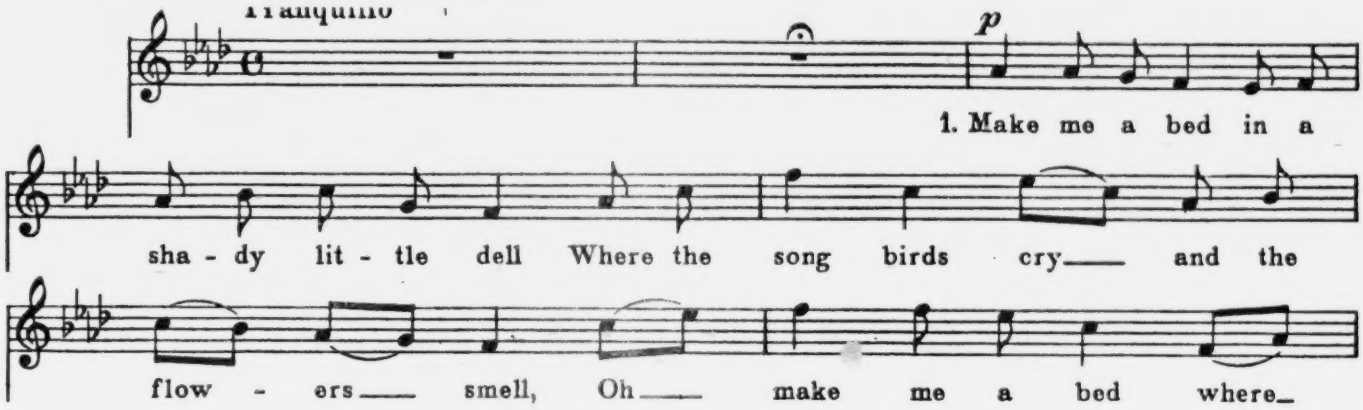
The Black Oak Tree

John Jacob Niles CF

f-minor a-minor	c'-f"	f'-c"	M-F	V-1	A-1	M-C	T-C

Not recommended.

A "sad" song of unrequited love in the folk ballad style - quiet, simple and tasteful. It has four verses with some changes in the accompaniment. The song is published in a-minor, high voice, but the numerous a" 's would be taxing for the young singer. Tempo: ♩ -72MM.



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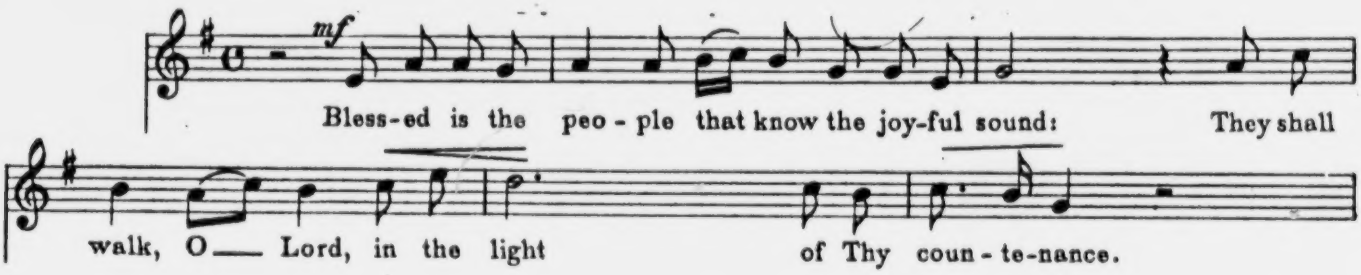
Blessed Is The People — Clifton Parker CF

G | d'-f" | d'-f" | M-F | V-1 | A-1 | M-B | T-A

A sacred song of great dignity. Melody, harmony and rhythm suggest the archaic and fit the Old Testament text (Psalms LXXXIX, CXIX) extremely well. The tessitura of one 8-measure and one 4-measure section is low (d'-a'). Fine climax on "strength" (f") at the close. Tempo: ♩ -112MM. Also see: If Thou prepare Thine Heart and I will Lift up Mine Eyes, by the same composer.



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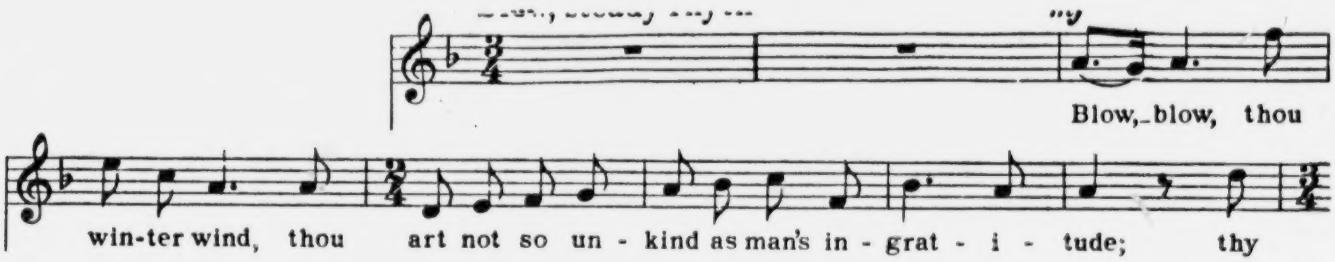
Blow, Blow Thou Winter Wind — Welford Russell BMI

d-minor | c'-f" | g'-d" | M-F | V-1 | A-1 | M-B | T-A

As is customary, the "Heighho, Sing Heighho" chorus is sung at a quicker pace. The minor tonality is maintained, however. Meter changes allow a prosody unlike most other settings of the text. An interesting and welcome conception. Tempo: ♩ 69-72MM - for the chorus - ♩ -88MM.



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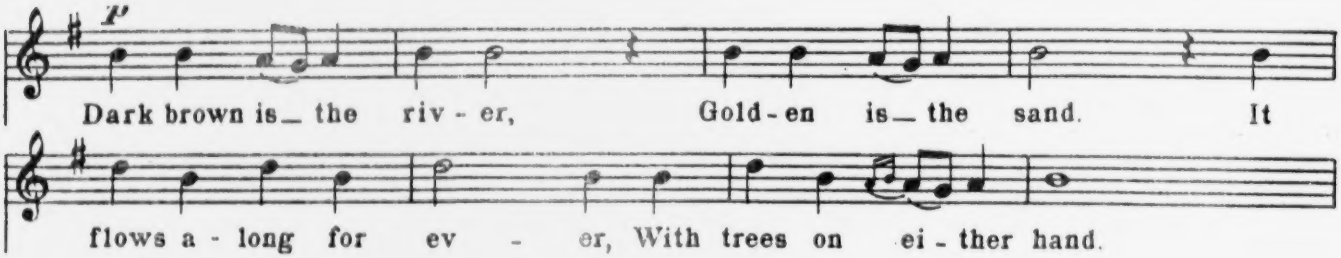
19

Boats of Mine — Anne Stratton Miller — HF

G	d'-f"	g'-d"	F	V-1	A-1	M-C	T-C

Written in 1919 it still holds its charm. A fine song for the young singer with little musical experience and background. The optional g" at the close is unnecessary and the f" occurs but once. The accompaniment is tasteful and appropriately simple for the delicate Robert Louis Stevenson text. Tempo: ♩ -100MM.



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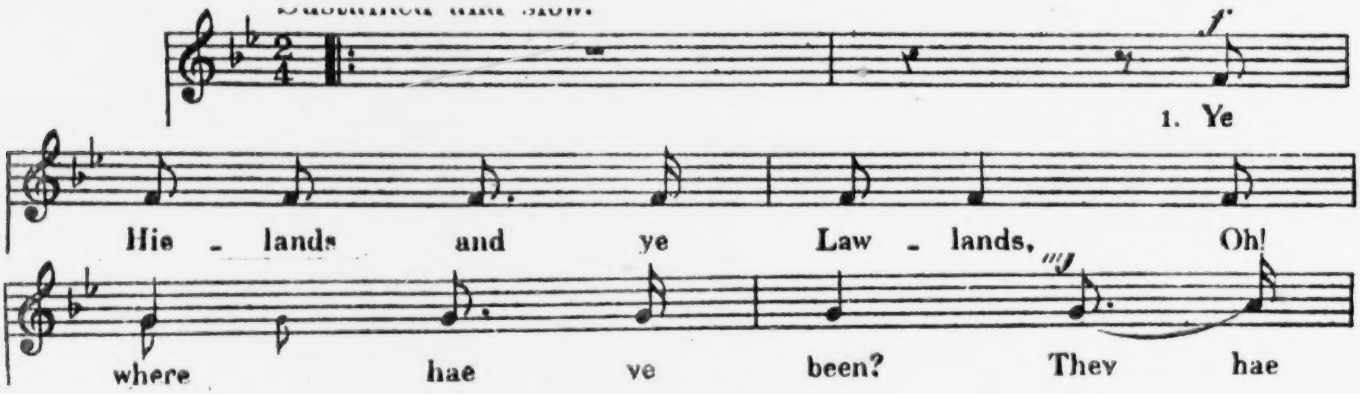
20

The Bonnie Earl O'Moray — Traditional Scotch Melody arr. Malcolm Lawson — JBC

Bb	d'-d"	f'-d"	M	V-1	A-2	M-C	T-C

The traditional melody and text are provided a dirge-like accompaniment of full chords in unvarying dotted eighth-sixteenth rhythm. An easy, but robust and masculine song. Tempo: ♩ -50MM.



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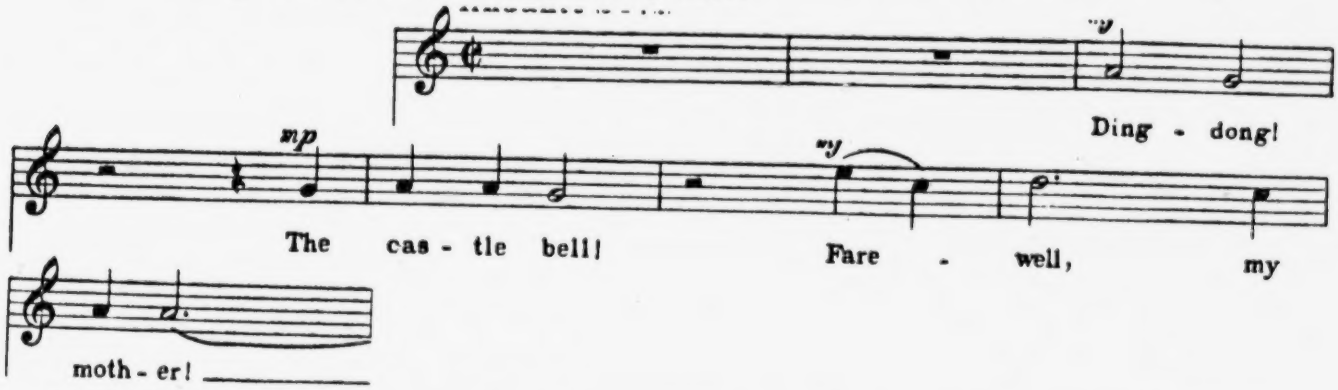
31

Brigid's Song

David Diamond MMC

a-minor c'-g" g'-e" F V-2 A-1 M-A T-A

The James Joyce text from A Portrait of the Artist As a Young Man, is perhaps "old" for the average high school student, but because of the excellence of the song and because it is within the vocal ability of a good high school soprano, it is listed. The forthright setting by Diamond is all but folk-like in character. A g" on the word "soul" should be sung piano and the interval of the tenth should be carefully prepared. Recommended for the musically able soprano. Tempo: ♩ -63. The tempo indication ♩ -72MM seems inappropriately fast.



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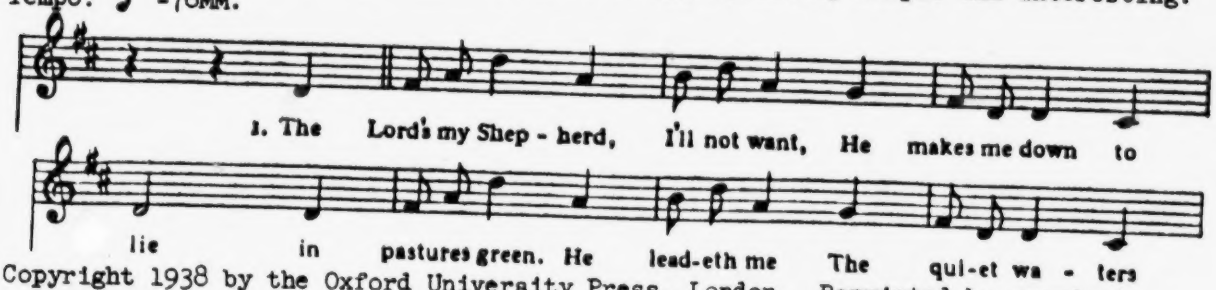
32

Brother James's Air

arr. Arthur Trew OX

D c'-d" d'-b' M-F V-1 A-1 M-B T-A

The text is a paraphrase of the 23rd Psalm. The melody was composed by James Leith Macbeth Bain. The accompaniment by Trew is appropriately simple and interesting. Tempo: ♩ -76MM.



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33

Brother James's Air

arr. Phyllis Tate OX

F e'-f" f'-d" M-F V-1 A-1 M-B T-A

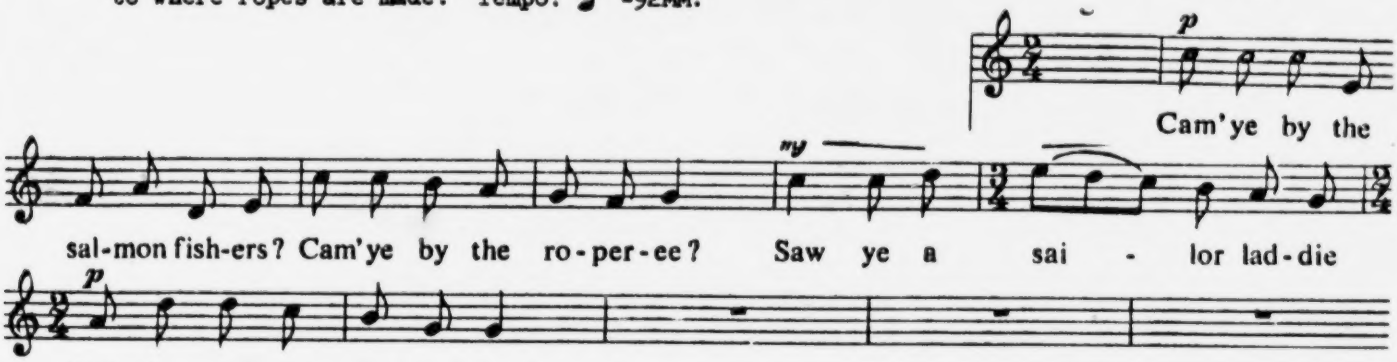
As above. The Tate accompaniment is somewhat fuller and is perhaps more effective.

34

Cam' ye by? Gordon Jacob M

C c'-f" f'-d" F V-2 A-2 M-A T-B

The text - anonymous and Scotch - is saucy, coy, charming and folk-like. The melody meanders in a fashion suggestive of the carefree and unsophisticated personality of the singer and the harmonic variety set forth in the accompaniment is complementary. The whole is original, unusual and delightful. The word "roperee" refers to where ropes are made. Tempo: ♩ -92MM.



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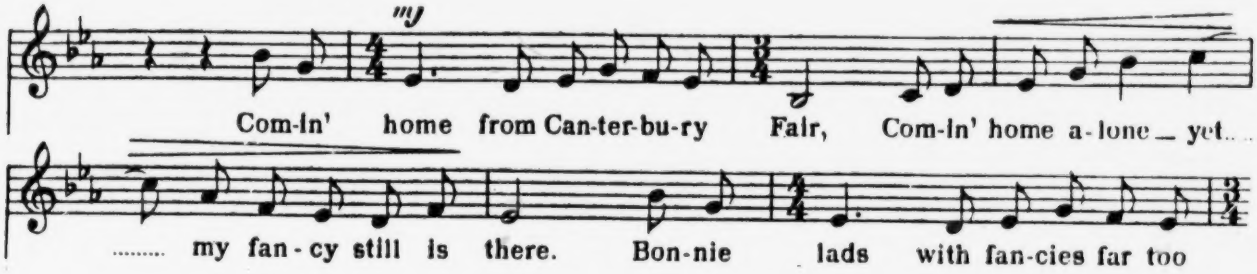
35

Canterbury Fair Kenneth Leslie-Smith B&H

Eb b^b-f" eb'-d" F V-2 A-2 M-C T-C

An unsophisticated rustic lass relates a rueful and reflective tale of a chance meeting at the fair. The melody is tuneful and the use of an occasional suspension - plus a scattering of deliberate pauses provide rhythmic interest. The lowest pitch must be sustained several times which translates into the need for a good b^b. Tempo: ♩ -88MM.



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Cherry Garden — Leslie Woodgate C

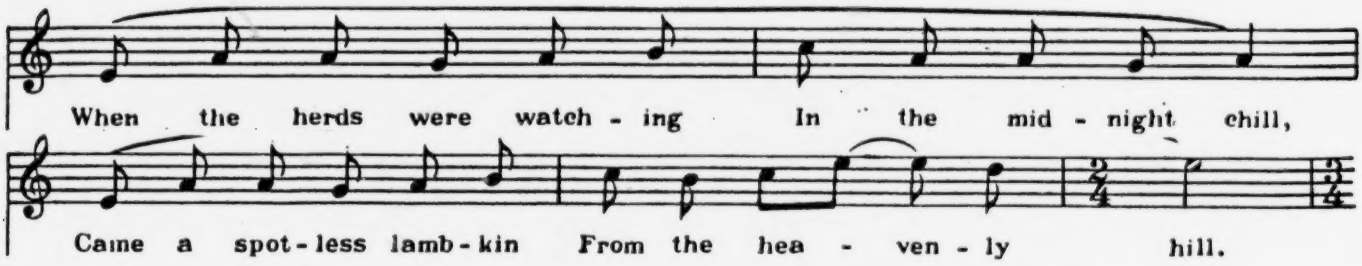
D	c#'-d"	c#'-d"	M-F	V-1	A-1	M-B	T-A

It seems unfortunate that Mr. Woodgate chose to give his setting of Thomas Campion's (1567-1619) charming poem the above title when it is generally known by the initial line, "There is a garden in her face." The setting, however, is pleasant, quiet and graceful. And, it is melodically and harmonically conventional. In combination with its limited range the setting is useful. Tempo: ♩ -69-72MM.

A Christmas Carol — Frederick Keel JBC

a-minor f#-minor	e'-g"	a'-e"	M-F	V-1	A-1	M-C	T-B

A climactic four-measure coda in A-major follows the two verses that are in the natural tonic minor. The plaintive, haunting and chant-like melody and the conventional harmonies create a mood appropriate to the season. Tempo: ♩ -66MM.



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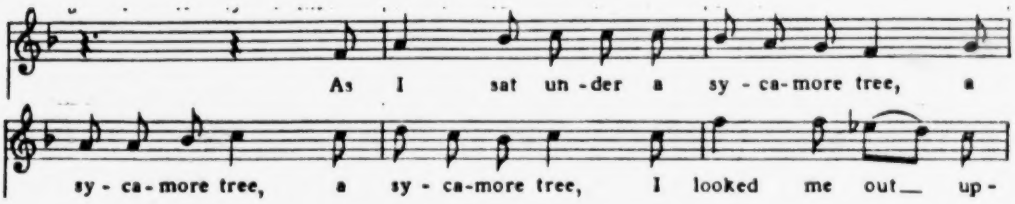
37

Christmas Day in the Morning E. J. Moeran OX

F	f'-f"	f'-f"	M-F	V-1	A-1	M-B	T-B

This jolly Christmas song in 6/8 is published as a unison chorus, but is equally appropriate for solo voice. The traditional text makes it very suitable for a carol program. The adjunct melody is tuneful and winning. The lowered 7th in the descending scale gives a characteristically archaic flavor. Tempo: ♩. -84MM.



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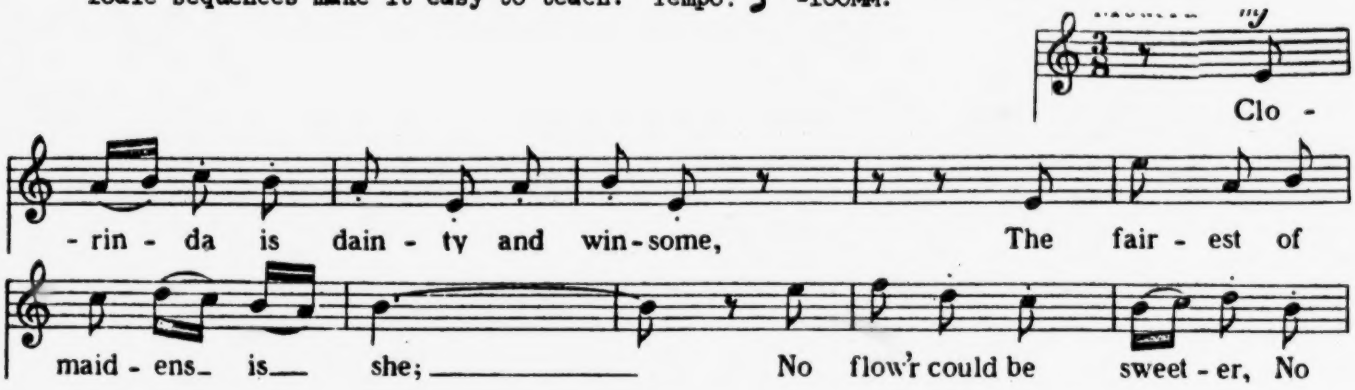
38

Clorinda R. Orlando Morgan B&H

a-minor f-minor	e'-g"	e'-e"	M	V-2	A-2	M-C	T-C

Some flexibility (one melisma in each verse) is needed to sing this rollicking song in praise of Clorinda. Its youthful exuberance is appealing. The g" is marked "tenuto" but need not be sustained. The tempo indicated is too slow. A quicker tempo is more effective and actually makes the song easier to sing. Frequent melodic sequences make it easy to teach. Tempo: ♩ -160MM.



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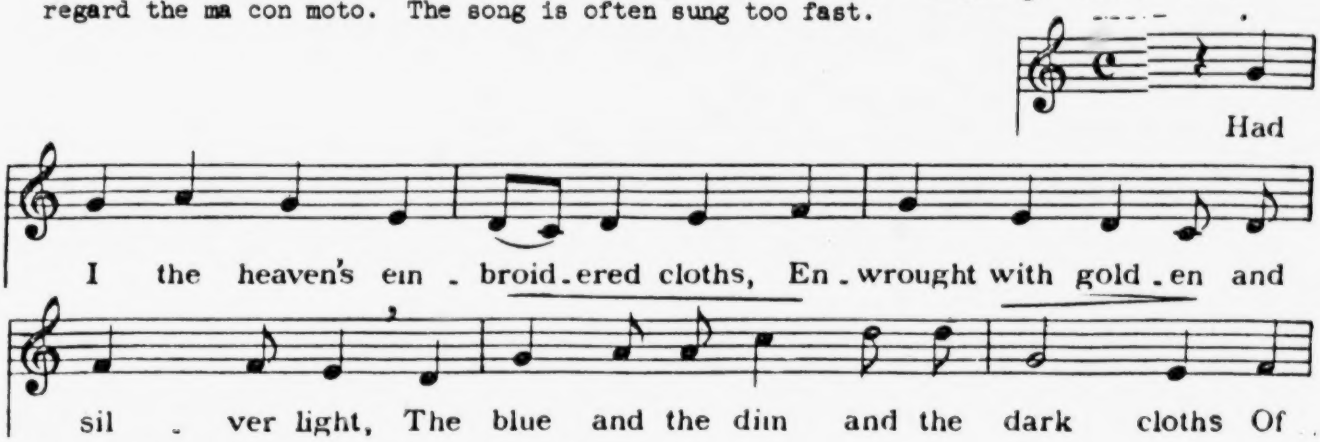
39

The Cloths of Heaven — Thomas F. Dunhill GAL

C Eb	c'-e"	c'-c"	M-F	V-1	A-1	M-B	T-B

None of Dunhill's songs is better known, and its popularity is deserved. The parallel motion of the accompaniment follows the melodic line rhythmically and creates a feeling of being suspended as in a dream. A real legato must be maintained. The climax on the sustained e" (low voice) should begin piano. Tempo: ♩ -80MM. Disregard the ma con moto. The song is often sung too fast.



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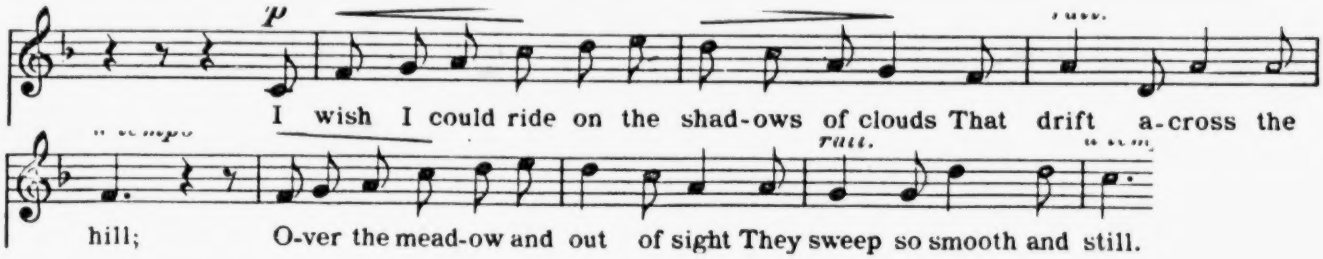
40

Cloud-Shadows — James H. Rogers GS

F	c'-e"	f'-c"	F	V-1	A-1	M-C	T-C

A fascinating little song that has been popular for years. The lilting melody in 6/8 compliments the innocence of the poem. Tasteful and free of difficulties. Good for the young singer. Tempo: ♩ -60MM.



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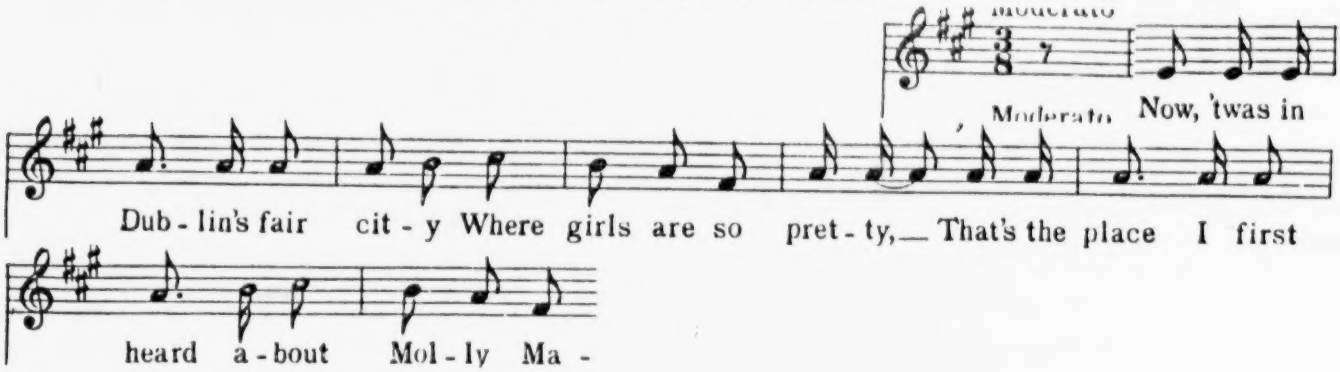
Cockles and Mussels

Old Irish Melody
arr. Del Arden and Stewart Wille

ROW

A C	e'-e"	e'-c"	M-F	V-1	A-2	M-C	T-C

The accompaniment is "fussy" at times, but good. The tune, an ingratiating one, and text are familiar. A good song for the tyro - not in the high key, however. The accompaniment must be deftly done. Tempo: ♪ -116MM.



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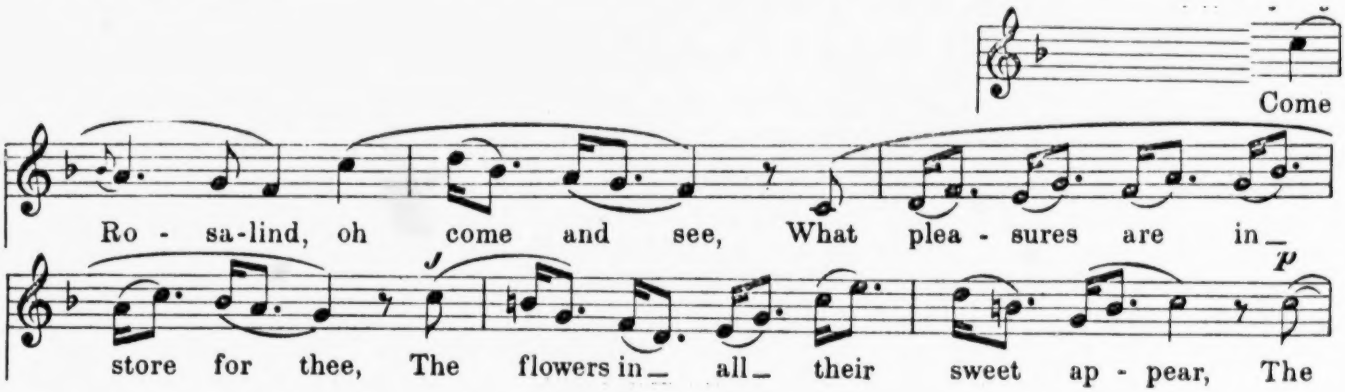
Colin's Invitation

Thomas Augustine Arne M

F	b-f"	d'-d"	F	V-3	A-2	M-B	T-C

The ♪♩♪ rhythm so popular in Arne's day dominates this pastoral song. In each of the two verses, contrast and rhythmic relief are provided by a long melisma in triplets. The song requires agility and rhythmic sense and is therefore well suited to the young singer with a voice of medium range who has this vocal ability. The melisma need not be sung in one breath, but may be broken before the second measure and again before the third measure if necessary. The last two measures are probably best sung in one breath. The accompaniment requires right hand dexterity. Tempo: ♩ -80MM.



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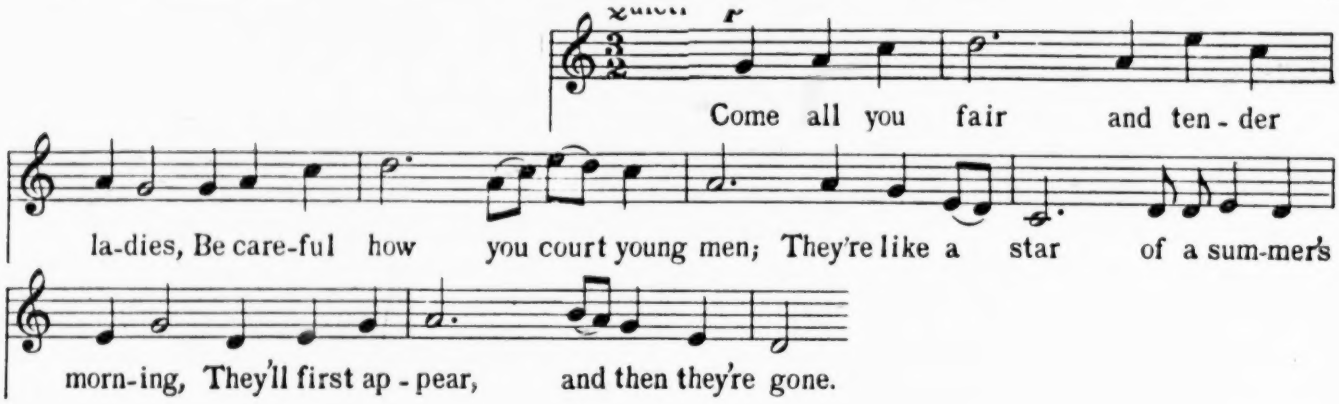
42

Come all you fair and tender ladies — American Folksong ROW
arr. John Edmunds

a-minor c'-e" c'-e" F V-1 A-1 M-C T-C

This is the "sad" tale of a jilted lover who warns other girls to beware. Mr. Edmund's sparse accompaniment complements the natural minor melody. Tempo: ♩. -80MM and the singer must feel the natural flow in three beats.



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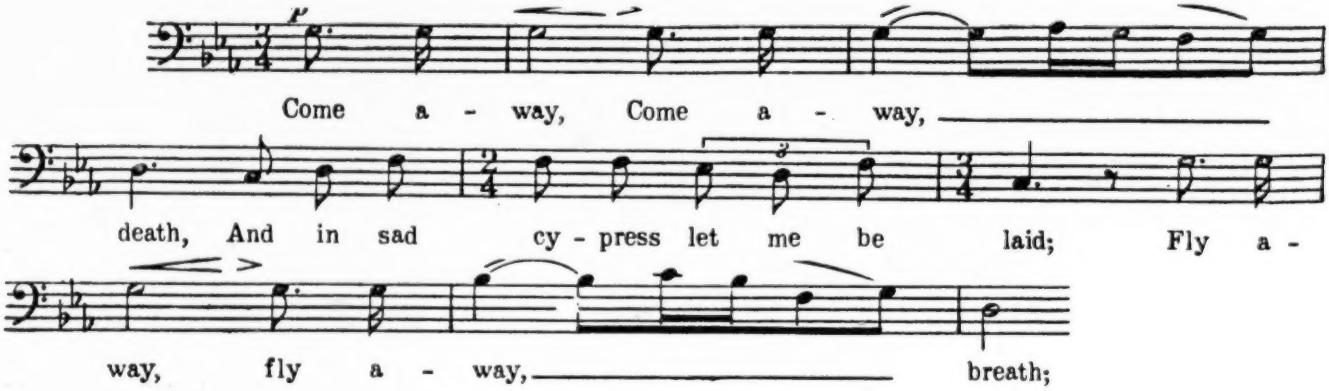
43

Come Away Death — Douglas Moore M

c-minor b-d" Baritone V-3 Unacc. M-A T-A

It would be redundant to enumerate the musical requirements for a successful performance of an unaccompanied song - pitch sense, tone color, etc. However, because Mr. Moore's setting of the Shakespeare text is free of awkward intervals, and because the range and tessitura are not excessive, this excellent song - challenging to be sure - can be sung acceptably by ~~the~~ a ~~rare and~~ musically imaginative young man. The tempo is marked Adagio - but freely.



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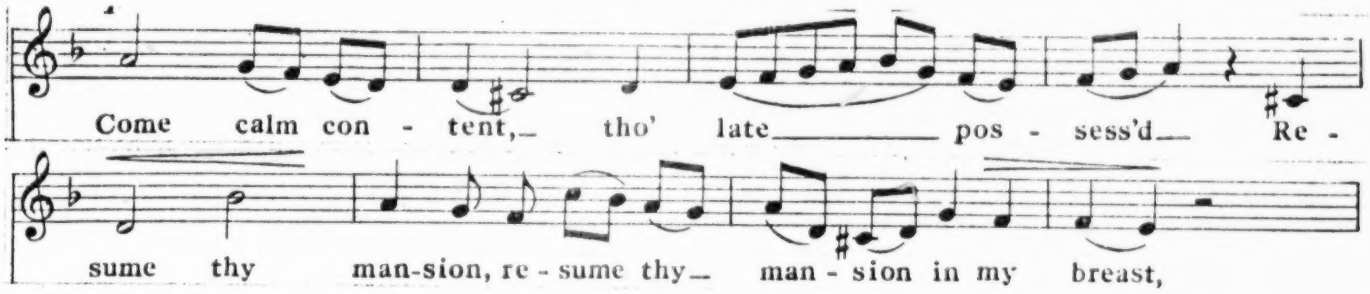
44

Come, calm Content — Thomas Arne — AUG

d-minor | c'-eb" | e'-c" | F | V-2 | A-2 | M-A | T-A

The quiet, legato melody complements the plaintive text and 18th Century elegance pervades the song. It is rewarding to both singer and accompanist, but is not for every singer. Much care must be taken to prevent the song from becoming monotonous. The introduction and postlude are extended. Tempo: ♩ -92MM.



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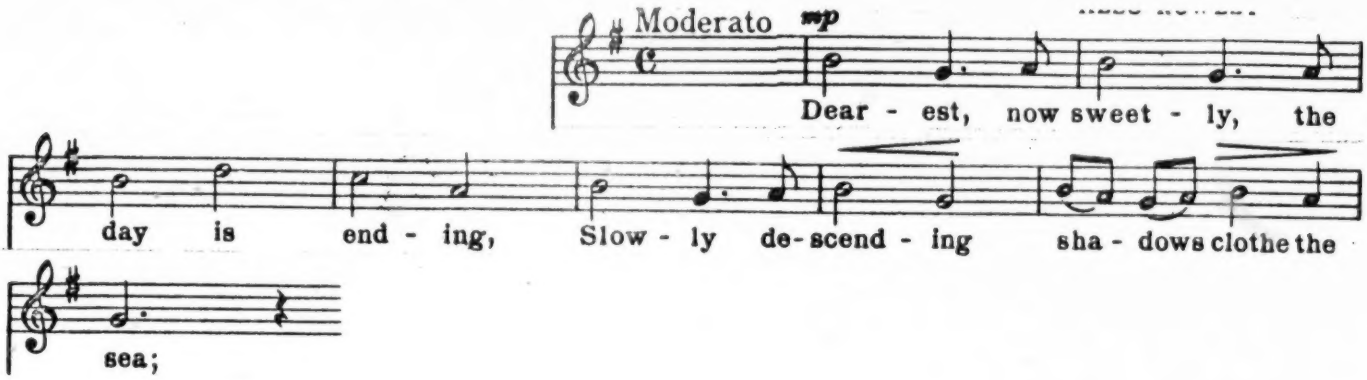
45

Come, my love, to me — Henry Rowley Bishop, arr. and edited by Alec Rowley — B&H

G | e'-e" | g'-d" | M | V-1 | A-1 | M-C | T-C

A pleasant, tuneful and unpretentious serenade for a young tenor or high baritone. Neither the vocal line or accompaniment presents technical problems. Avoid sentimentality by singing the song in a forthright manner. Tempo: ♩ -100MM.



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46

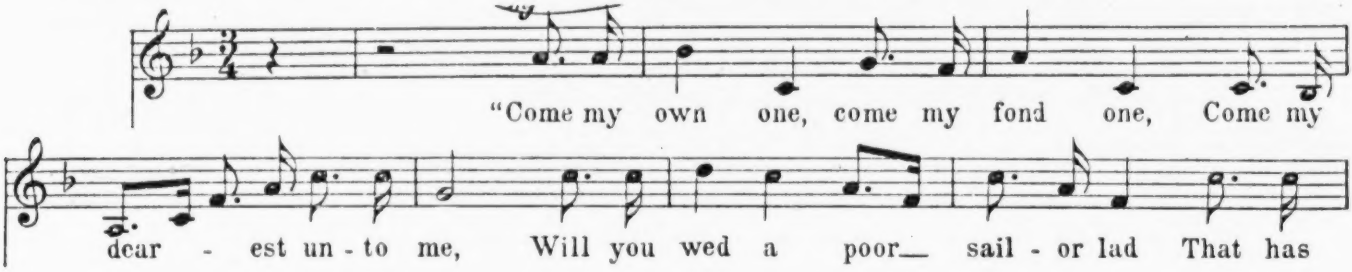
Come My Own Love

Sussex Folksong
arr. George Butterworth

AUG

F Ab	a-d"	a-d"	M	V-1	A-2	M-C	T-C

A sailor proposes, but later decides to try elsewhere. The tessitura is about the same as the range because the jovial, dotted-rhythm melody bounces along by leaps much of the time. It is diatonic, however, and with much exact repetition in the melody and accompaniment it is not too difficult. A masculine tune with a good accompaniment. Tempo: ♩ -120-126MM. The ♩ -144MM indicated is too fast.



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47

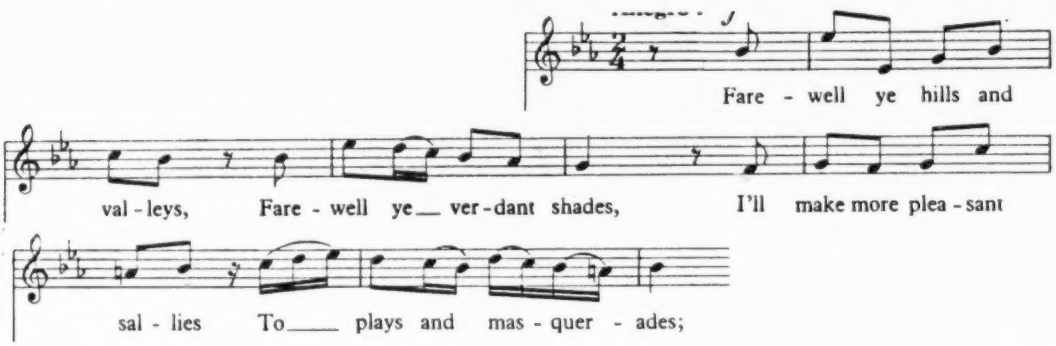
The Country Girl's Farewell

18th Century Melody
arr. Archibald Jacob

OX

Eb	d'-eb"	d'-eb"	F	V-1	A-2	M-B	T-C

This melody and text from an 18th Century ballad sheet have been given a scintillating but not always easy accompaniment. The melody calls for some vocal flexibility, but is basically easy. The song has genuine charm and is excellent as a solo, although it is published as a unison choral song. Tempo: ♩ -72-76MM.



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Cradle Song — Arnold Bax — C

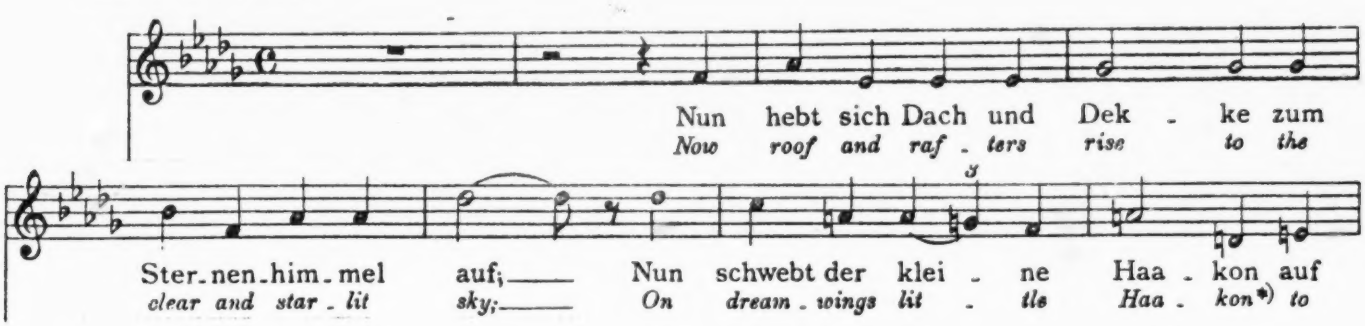
Eb	eb'-gb"	eb'-c"	F	V-3	A-2	M-A	T-A

This is a beautiful setting of Padraig Colm's poem, "O, men from the fields." At times the vocal line is in simple meter (e.g., 3/4) while the accompaniment is compound (e.g., 9/8). Chromatic harmonies abound, but the melody - with few exceptions - is diatonic. The word "round" on a gb" should be sung piano. This song is for the exceptional young woman singer. Tempo: ♩. -54MM.

Cradle Song — Frederick Delius — OX

Db	c'-f"	f'-c"	F	V-2	A-1	M-B	T-B

Delius, a British composer, set poems in many languages. The text of this song is a satisfactory translation of a poem by Ibsen. Melodically the song is easy except for one measure - two wide leaps in the same direction - c' to f' to f". The rhythm of the word and the vowels do aid the vocalist, however. The song is short - the accompaniment is colorful and hints at typical Delian harmonic texture. Tempo: ♩ -72-76MM.



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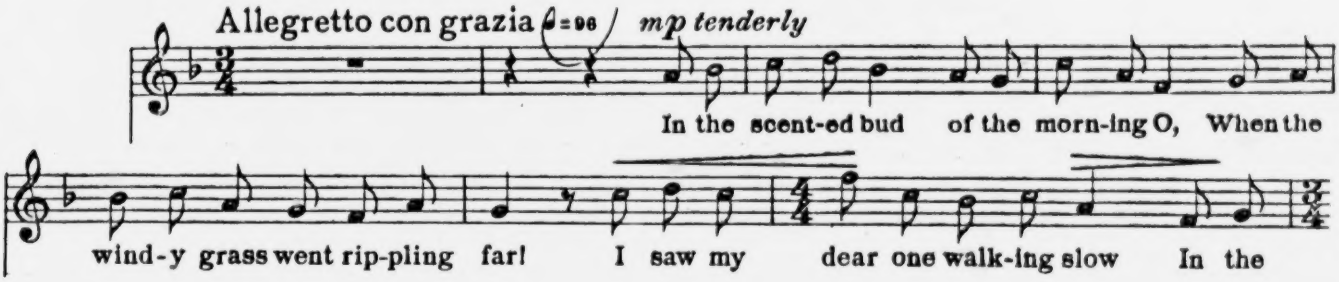
49

The Daisies Samuel Barber GS

F c'-f" f'-c" M-F V-2 A-2 M-A T-A

One of Barber's first songs (Op. 2, No. 1) and a harbinger of the originality that was to follow. Note-wise it is not difficult, but to bring about a smooth performance with easy and graceful turn of phrase, musical understanding and vocal poise are necessary. The same holds for the accompaniment. The song has a folk-like feeling in its rather artless simplicity. Tempo: ♩ -96MM.



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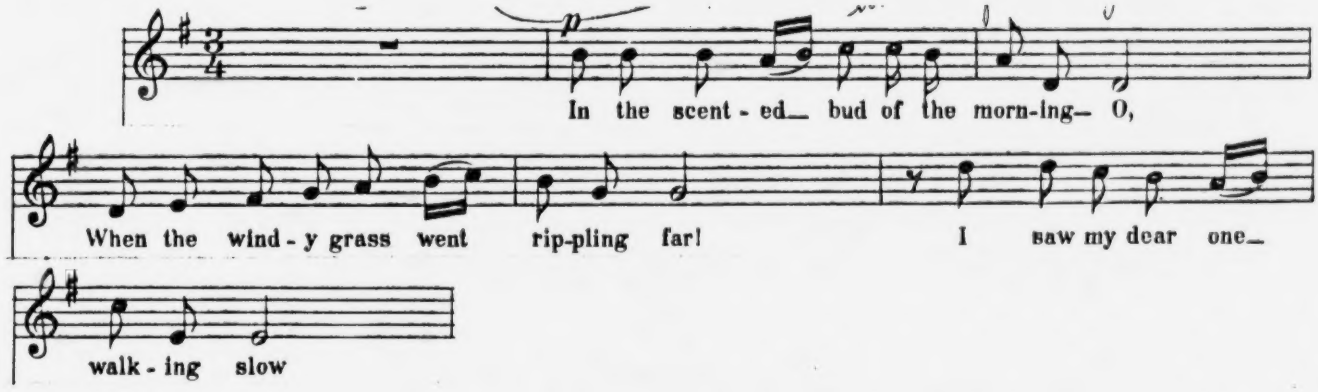
50

The Daisies Michael Bowles AMP

G d'-g" g'-d" M V-2 A-1 M-B T-A

This setting is not as original in conception as the one by Samuel Barber, but it is excellent and is distinguished by melodic phrase patterns that are, to a degree, unconventional. One unsustained g" comes near the end of the song and the fall of a seventh must be negotiated gracefully. Tempo: ♩ -76MM. The indicated tempo of ♩ -80MM is a touch fast.



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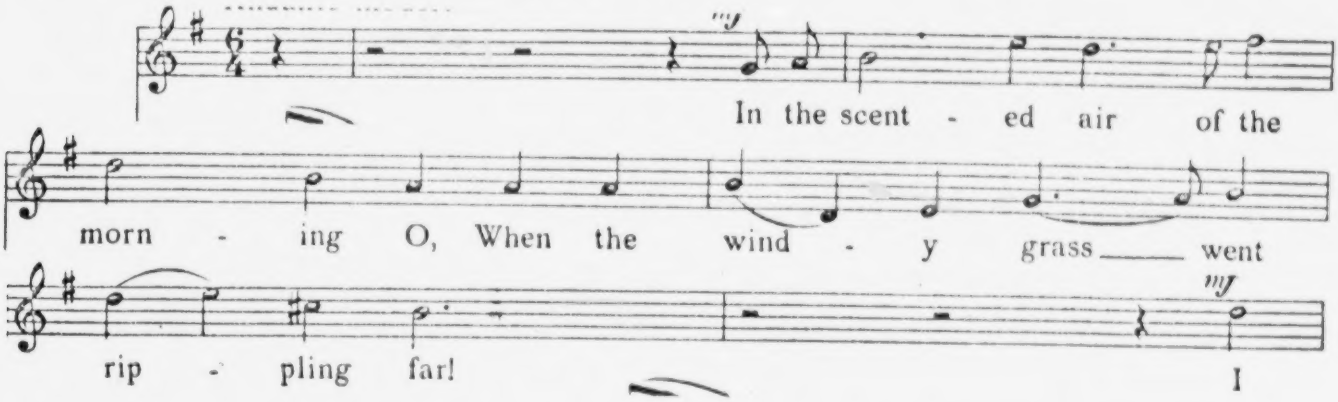
The Daisies

Michael Mullinar OX

G d'-g" e'-e" M-F V-3 A-3 M-A T-A

The first four-measures of the last page make this a rhythmically difficult song. The beginning moves along easily in 6/4 (2 ♩. per measure) until the pulse shifts from ♩♩♩ ♩♩♩ to ♫♫ ♫♫ ♫♫ ♫♫. The value of the 8th-note remains the same. If this problem is solvable, the remainder is not musically unmanageable. The two g" 's are on excellent vowels. Tempo: ♩. -44MM.



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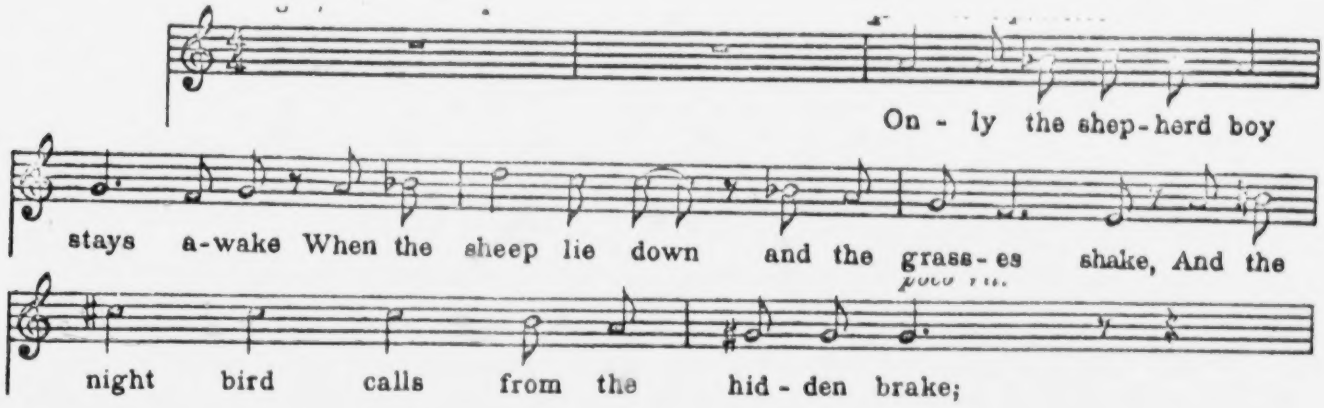
David

Paul Bowles AMP

d-minor e'-d" f#'-c#" M-F V-3 A-1 M-A T-A

The austerity of this song could be an interesting challenge to a musically perceptive student. Its "melody" and accompaniment might be described as skeletal. The "meat" must be created by the use of appropriate tone quality and an imagination born of musicianship. Tempo: ♩ -52MM.



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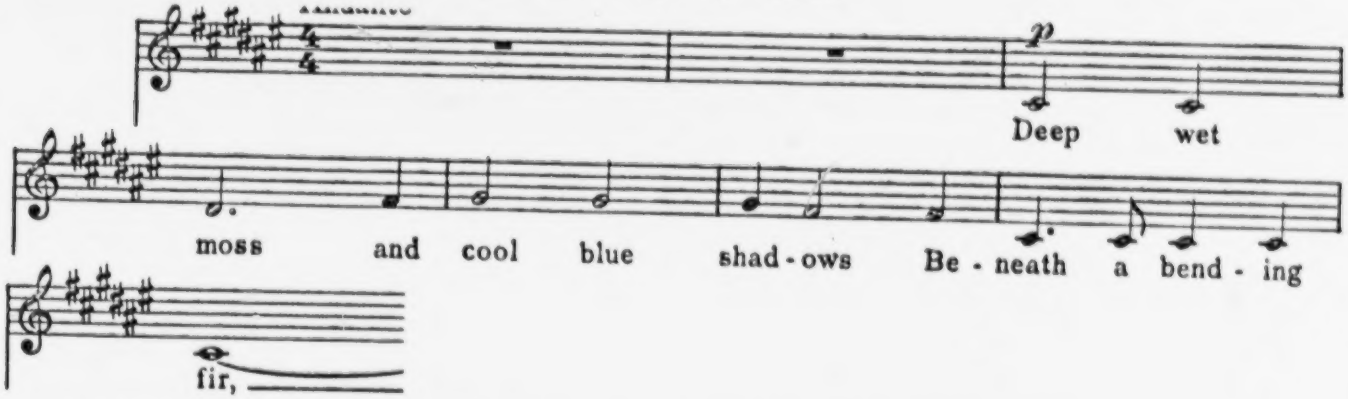
Deep Wet Moss

Merle Kirkman CF

F# c#'-e" e'-b' M-F V-2 A-3 M-C T-C

In spite of being somewhat unctuous, this song is appealing. A syncopated accompaniment adds excitement to an agitated climax halfway through the song. The accompaniment, save for the numerous accidentals, is not too difficult. The fifth measure from the final cadence should be played very slowly but deliberately. Return to a slow meter in the following measure. Tempo: ♩ -92MM.



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Down by the Sally Gardens

James Brash C

c-minor b^b-f" e'-d" M V-2 A-1 M-B T-A

Except for the final pianissimo e" natural (C-major cadence) on the word "tears", this song is vocally easy. If the f" that occurs once in each verse proves difficult, the optional b^b' is equally good melodically. The text is the well-known poem by Yeats. The melody is original and not an arrangement of the traditional one. The accompaniment provides interesting harmonic contrasts. Tempo: ♩ -88MM.

Down by the Sally Gardens — Irvin Hinchliffe — M&M

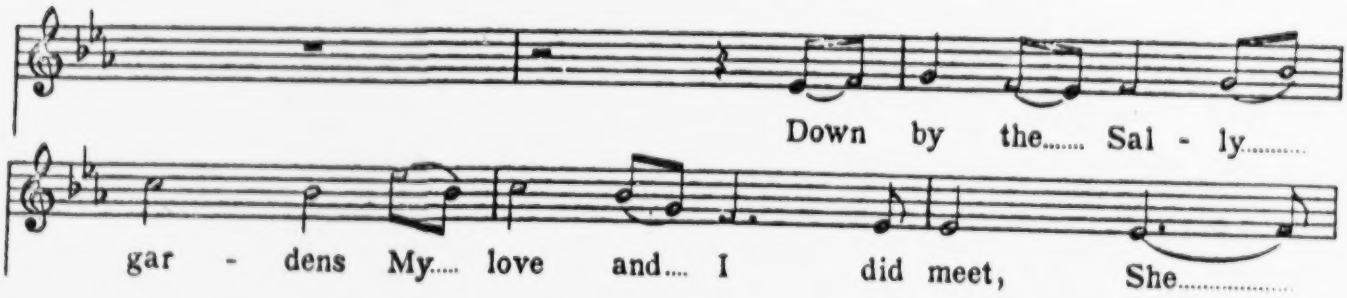
Bb G	f'-g"	g'-d"	M	V-1	A-2	M-B	T-A

This is an original setting of the William Butler Yeats poem and not a harmonization of the familiar tune often associated with this text. In the key of G this is a fine lyric song for a young tenor. Bb is not recommended unless the singer can produce the word "tears" piano on f". The two verses are similar except for the coda. Tempo: ♩ -80MM.

Down by the Sally Gardens — Irish Country Song, arr. Herbert Hughes — B&H

Eb	eb'-f"	g'-eb"	M	V-1	A-1	M-C	T-A

The accompaniment of this setting of the familiar and ingratiating melody is simple but effective. An excellent key for the young tenor and a fine song for an introduction to this style of folk tune. Tempo: ♩ -92MM.



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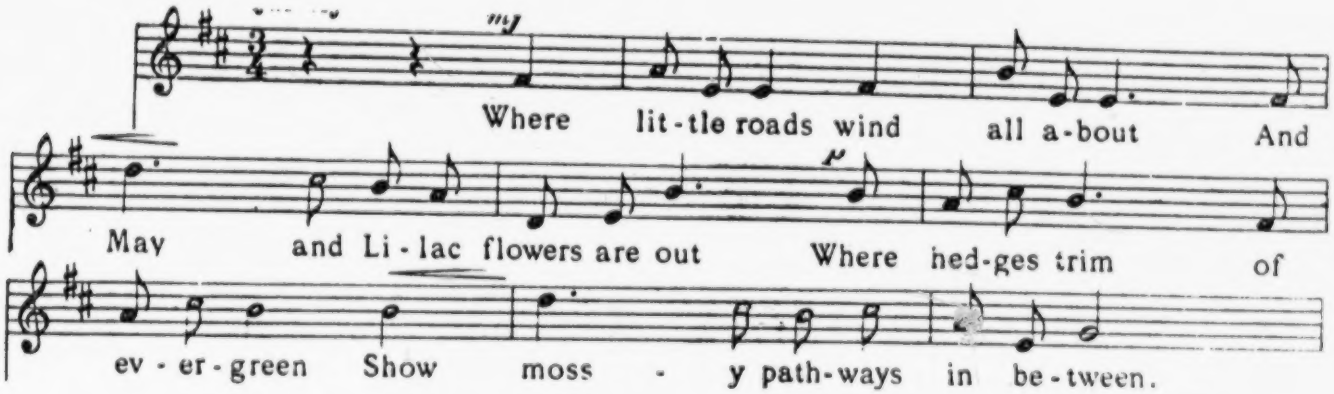
53

Dream Village Alec Rowley JBC

D F	d'-e"	e'-b'	F	V-1	A-1	M-B	T-B

A suave, wistful melody and an effective accompaniment that combine to make a pleasant song. No difficulties. The lower key is recommended for most young singers. Dynamic control is necessary, especially in p and pp passages. Tempo: ♩ -76MM.



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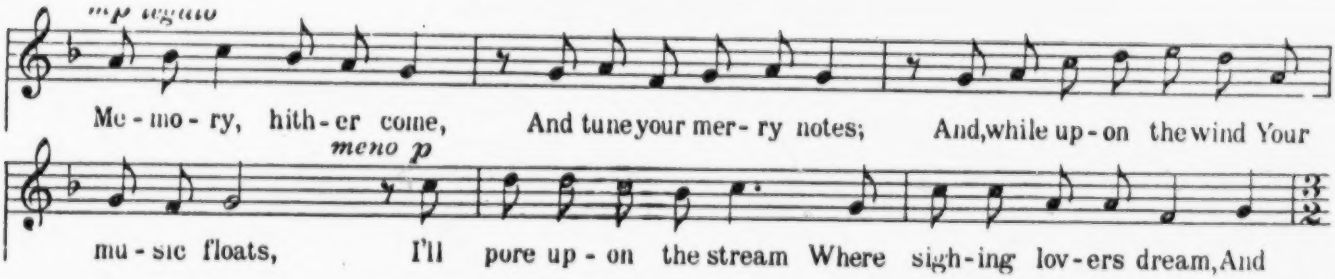
54

Dream Valley Roger Quilter B&H

Gb F D	d'-f"	f'-d"	M-F	V-2	A-2	M-A	T-A

Quilter has set William Blake's fanciful poem to a smooth-flowing melody that rises and falls in a delightfully relaxed fashion highly appropriate to the text. The song is quiet throughout. Inner voices play an important part in the performance of the accompaniment. The words are highly colorful and enunciation must be impeccable. The indicated tempo is slow. Suggested tempo: ♩ -66MM.



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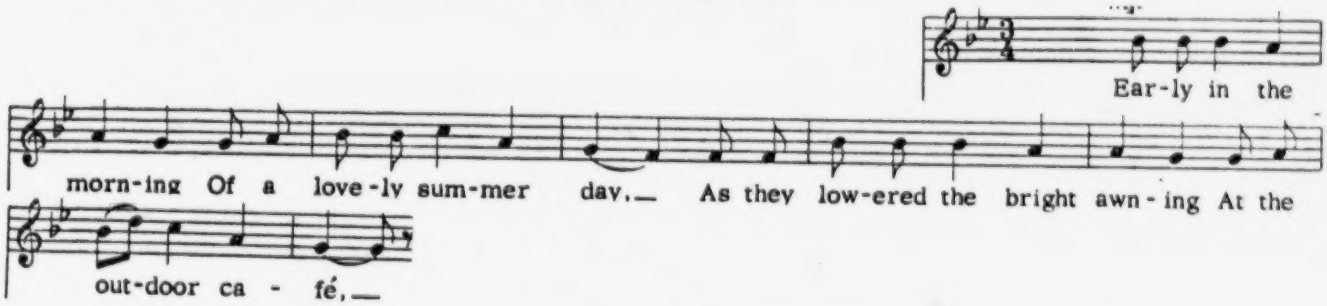
Early in the Morning Ned Rorem P

Bb d'-f" f'-db" M-F V-2 A-2 M-A T-A

For the singer who can remain undisturbed by unexpected harmonic progressions, this will prove to be a fascinating song. The melody and rhythm are both paralleled by the accompaniment and match the charm of the Robert Hillyer text. It is suggested the accompaniment be played in a forthright fashion to assure the listener that the result is the composer's intent. Tempo: ♩ -108MM.



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Early One Morning Old English Ballad C
arr. Edward German

Eb $b^{b'}$-eb" eb'-$b^{b'}$ F V-1 A-1 M-C T-C
F

Mr. German's accompaniment to this engaging Old English Ballad is tasteful and conventional. A pleasant strophic song. No problems. Tempo: ♩ -104MM..

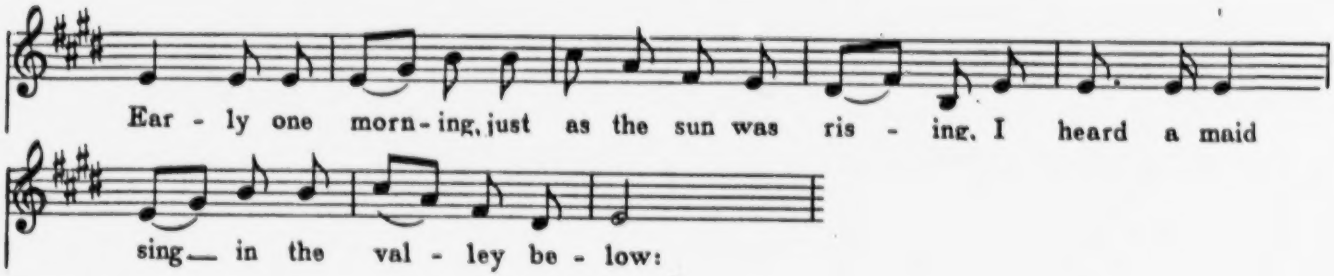
56

Early One Morning

English Folksong CF
arr. William Tarrasch

E b-e" e'-b' F V-1 A-2 M-C T-C

Mr. Tarrasch, unlike Edward German, has thought of the familiar Old English Ballad as being more "mournful" and his accompaniment reflects his attitude. The second verse is faster for contrast. No problems. Tempo: ♩ -76MM - no slower.



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57

Elegy

Paul Nordoff AMP

F c'-f" c'-f" M-F V-3 A-2 M-A T-A

Intervals of a 7th, octave and 9th appear in this short (12-measures) song. However, the accompanying chords establish the tonality making them negotiable. Nevertheless, the singer must be musically and vocally capable. The touching poem by Elinor Wylie, and the fine accompaniment make this song "top drawer." Tempo: ♩ -54MM.

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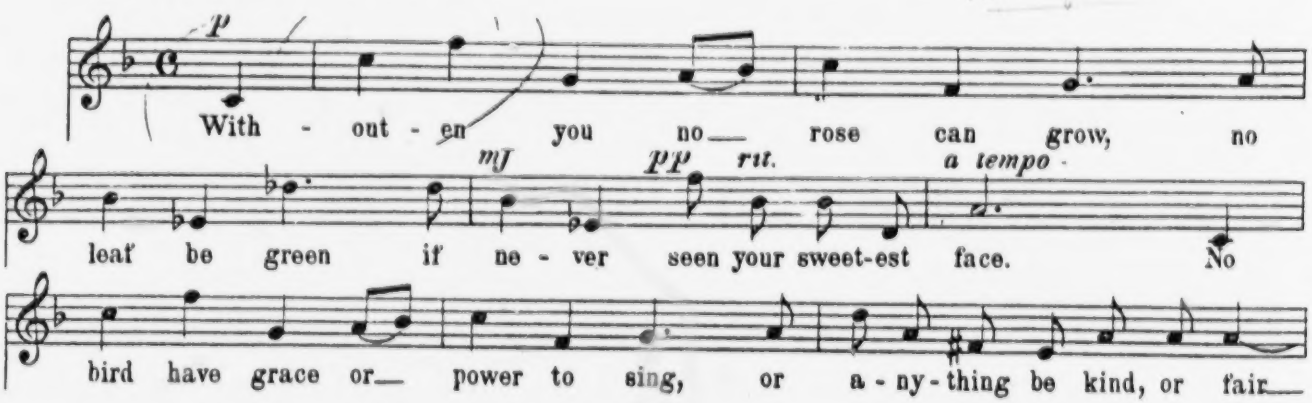

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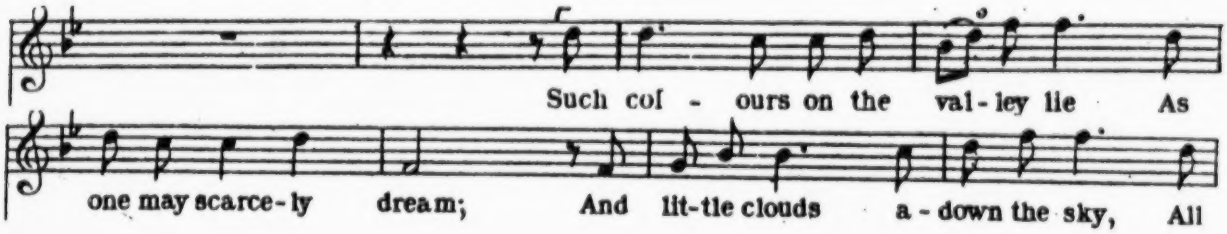
58 Evening in Lilac Time — Eric H. Thiman — NOV

Bb G	f'-f"	f'-d"	F	V-2	A-2	M-C	T-C

Once a transitory modulation with the resultant accidentals is mastered, the accompaniment presents few problems. The legato melody is unpretentious and complements the guileless poem. The general mood is quiet. Tempo: ♩ -84MM.



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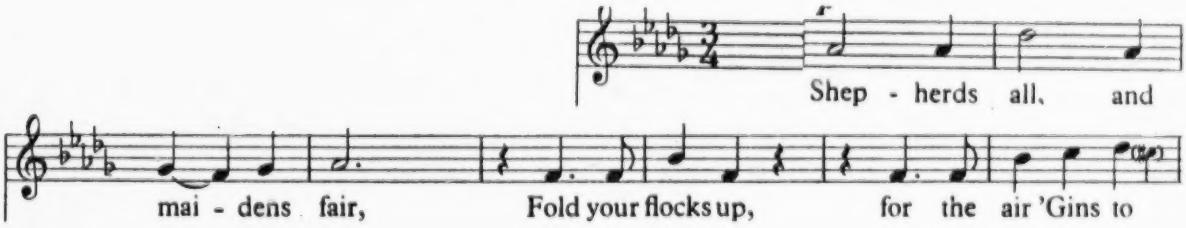
59 Evening In Summer — C. Armstrong Gibbs — OX

Db	db'-f"	f'-c"	M-F	V-3	A-2	M-B	T-B

The singer who performs this song must have an accurate pitch memory for the non-diatonic melody includes some unexpected intervals and the chromatically devised accompaniment will be of little assistance. Rhythms, range and tessitura present no problems. The vocalist able to meet the challenge of the melodic line will find the song rewarding. Tempo: ♩ -104MM.



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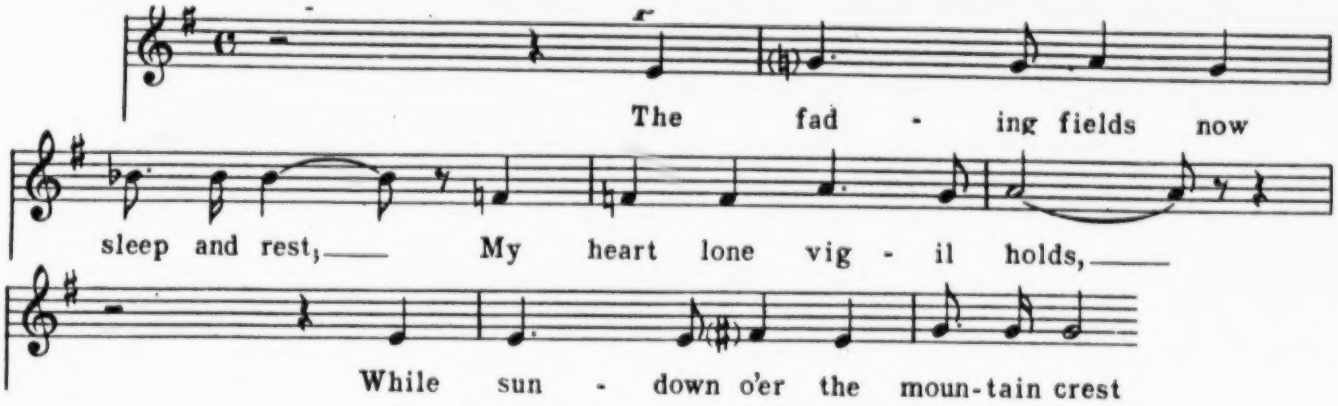
omit

Evensong — Franz Mittler AMP

e-minor d'-f" e'-d" M-F V-3 A-3 M-B T-C

Vocally, this song is not overly difficult, but care must be given the rhythm in measures 12 and 14, and the legato line is musically demanding. The colorful chords of the accompaniment are full and accidentals abound making it somewhat troublesome inspite of the slow tempo. Measures 11 and 12 will require attention. The song is plaintive and appealing. Tempo: ♩ -69MM.



60

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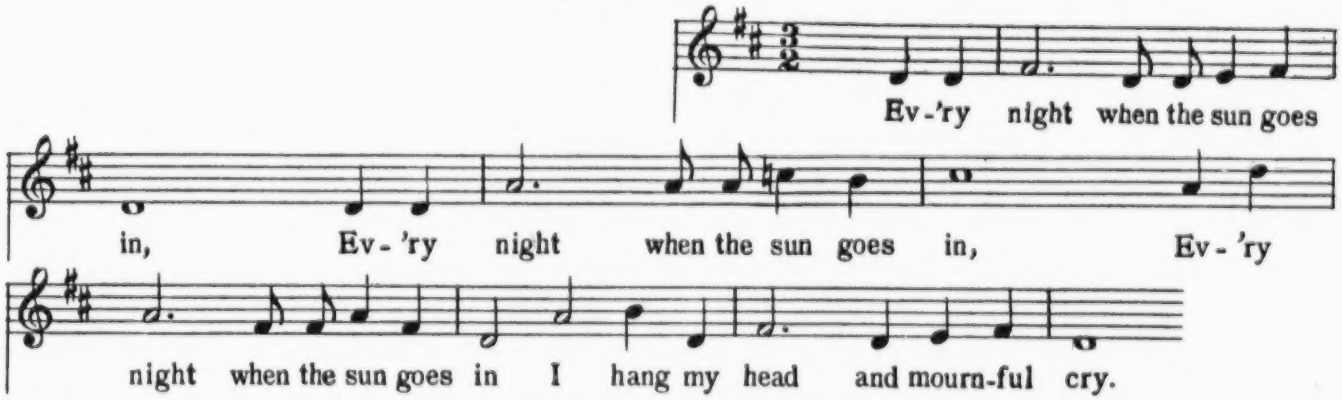
Every Night When the Sun Goes In — Appalachian Folksong arr. John Edmunds ROW

D F a-d" d'-a' M V-1 A-2 M-B T-C

The imaginative and rather dissonant accompaniment enhances this folk melody and the result is a good contemporary song. A rest here and there (e.g., measure 4 before the "e" in the left hand) would make the rhythm of the accompaniment easier to read. Be certain all rhythms are played as intended. The lowered 7th gives the effect of the true "blues" melody. Tempo: ♩ -69MM..



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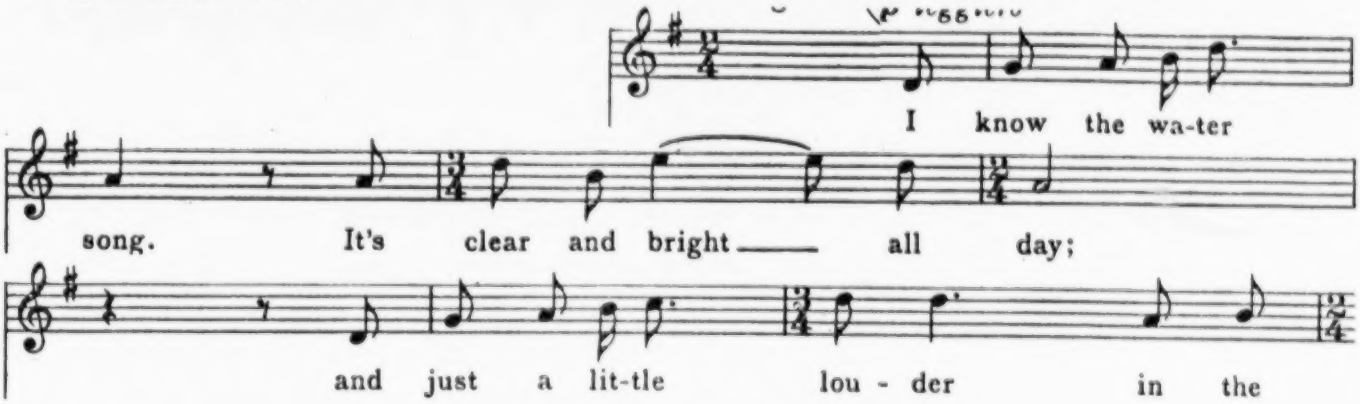
The Exile — Leonard Rafter — SCHO

G	d'-e"	d'-e"	M-F	V-1	A-2	M-B	T-B

"Nostalgic" describes this song. Technically there are no problems, but because of its subtle and ethereal nature it is classified as musically difficult. Without being loud, the vocal tone should be rich, warm and personal. The accompaniment must be legato and of gossamer lightness. Tempo: ♩ -92MM. The ♩ -100MM indicated is somewhat fast.



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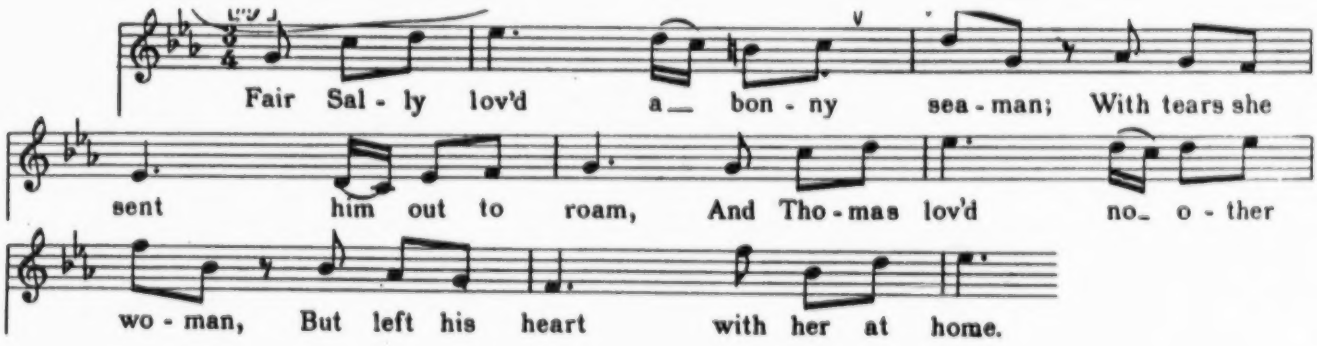
Fair Sally — Maurice Greene, Realization by Roger Fiske — OX

c-minor	c'-e" (g")	c'-e"	M-F	V-2	A-3	M-B	T-B

This early 18th Century song originally had only the composer's figured bass as an accompaniment. Mr. Fiske's crystaline realization has verve to match the spirited, folk-like melody. Any accompanist who can play Bach 2-part inventions will have no trouble. The singer needs sure articulation. Tempo: ♩ -88-92MM.



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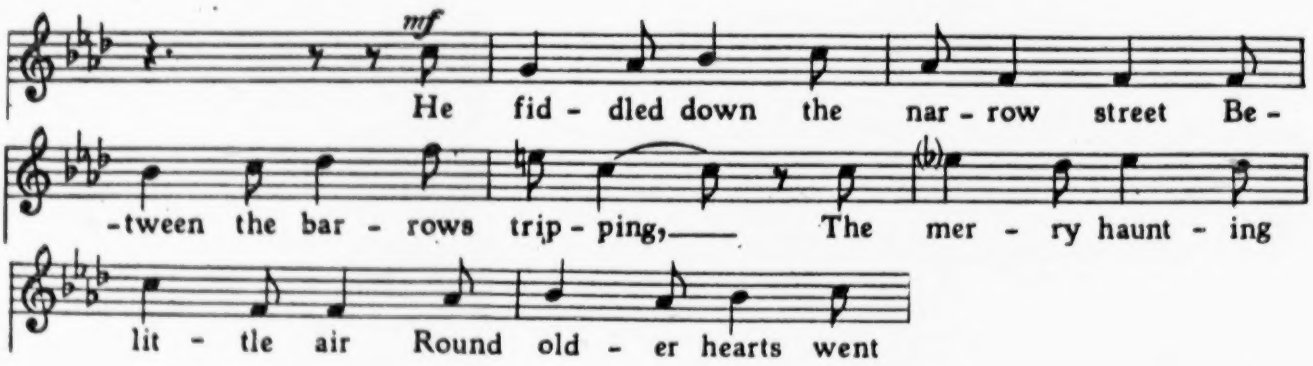
63

The Fiddler — Norman Peterkin OX

f-minor f'-ab" g'-eb" M-F V-2 A-2 M-B T-B

An itinerant fiddler brings a few minutes of gaiety to the village, but the joy fades quickly when he departs and the children idly drift back to their games. Peterkin deftly brings the fiddler to town and closes the song on a note that leaves the feeling of ennui. The spritely accompaniment, though sparse, calls for a good technique. If the optional pitches are used, the vocal line is only moderately difficult. Tempo: ♩. -92MM.



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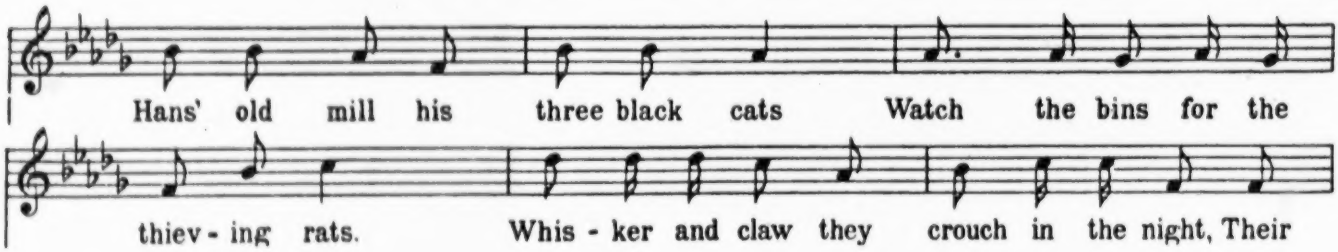
64

Five Eyes — C. Armstrong Gibbs B&H

b♭-minor f'-f" f'-d" M-F V-1 A-3 M-B T-B
g -minor

A skittish accompaniment depicts the activity of the rats and cats in "Hans' old mill." The amusing poem is by Walter de la Mare. Vocally the song presents no problems. Good articulation is the main requirement. The accompaniment is classified as difficult because of the fast tempo. An allargando - a broad one - is suggested for measure 39. No retard at the end of the vocal line and none at the close of the song. A sure-fire encore. Tempo: ♩ -100MM.



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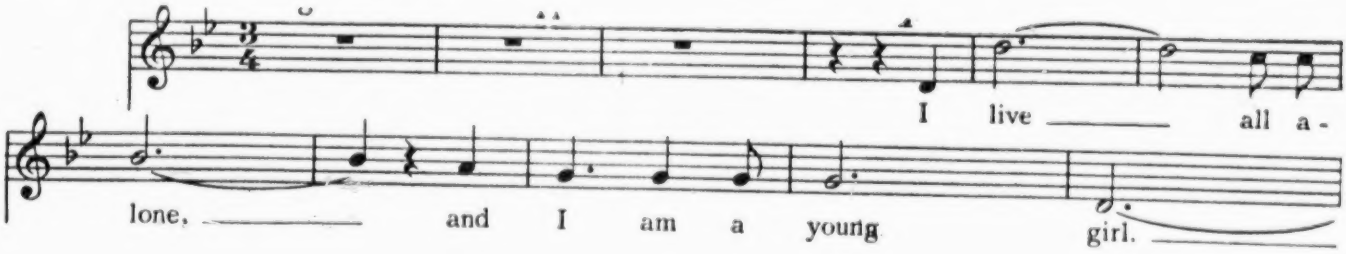
65

Garden of Bamboos — Bainbridge Crist CF

g-minor c'-e" d'-c" F V-1 A-2 M-B T-B

The prosody of Crist's setting of this poem is perhaps not as well-ordered as Norman Peterkin's, but the oriental flavor of the accompaniment does justice to the piquancy of the text, a translation of a Chinese poem. The indicated tempo is ♩ -80MM, but it tends to make the song too sentimental. ♩ -100MM is musically better. ♩ -76MM at the Meno Mosso.



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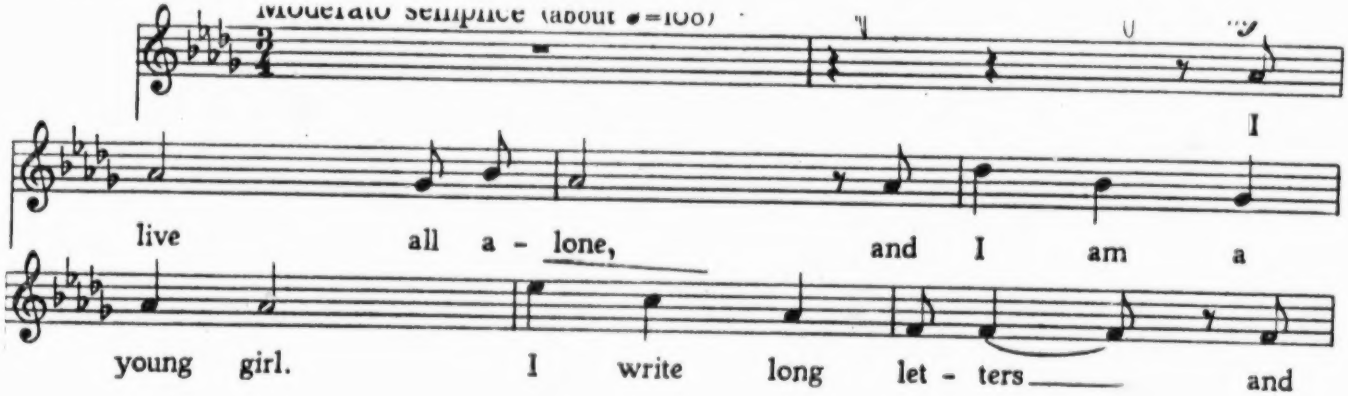
66

Garden of Bamboos — Norman Peterkin OX

Db eb'-f" eb'-f" F V-2 A-2 M-B T-B

This ingenuous song has real charm. Without exaggeration the composer has matched the oriental tone of the text (a translation of an Anamese poem) with an accompaniment of like timbre. Observe that part of the accompaniment notated on the G-clef is to be played with the left hand. Because of the ever-repeated pattern the accompaniment is easier than it appears. The pedal sustains the pedal point that prevails throughout the song. The indicated ♩ -108MM is quite fast. The musical result seems better at ♩ -88MM.



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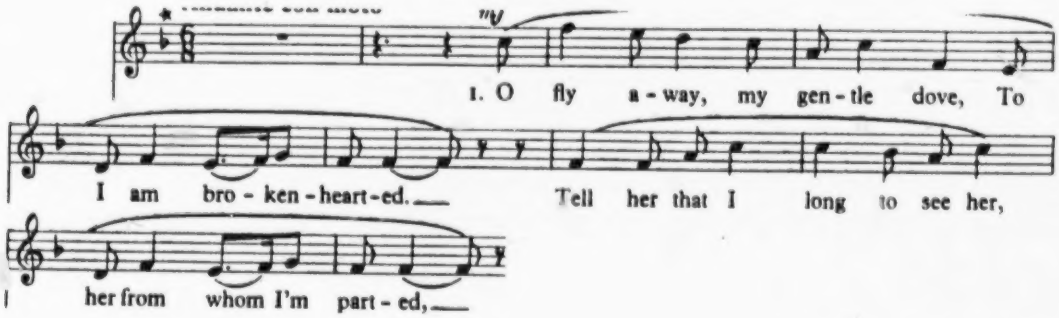
G7

The Gentle Dove — Welsh Air, arr. Grace Williams — OX

F | d'-f" | e'-d" | M | V-2 | A-1 | M-B | T-B

Without musical complexities, this little-known, ingratiating Welsh Air invites tasteful, legato vocalism and fine phrasing from the performer. A tender poem, but not effeminate. Two verses have identical melodic lines. The variety lies in the accompaniment. Tempo: ♩. -58MM. Published in octavo form.



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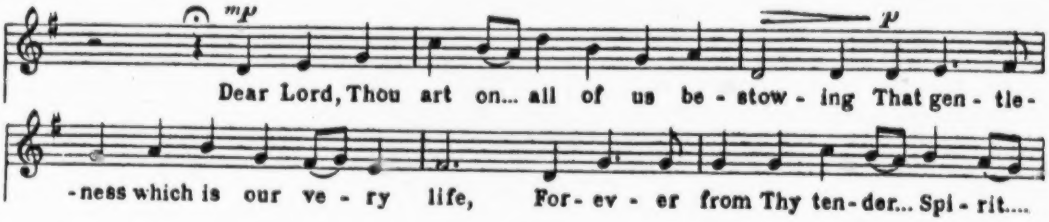
omit

Gentleness — Mary Winton — CF

G | d'-e" | d'-e" | M-F | V-1 | A-1 | M-B | T-B

The need for good, but not difficult, sacred solos for young singers is well served by the composer. No problems. Tempo: ♩ -100MM.



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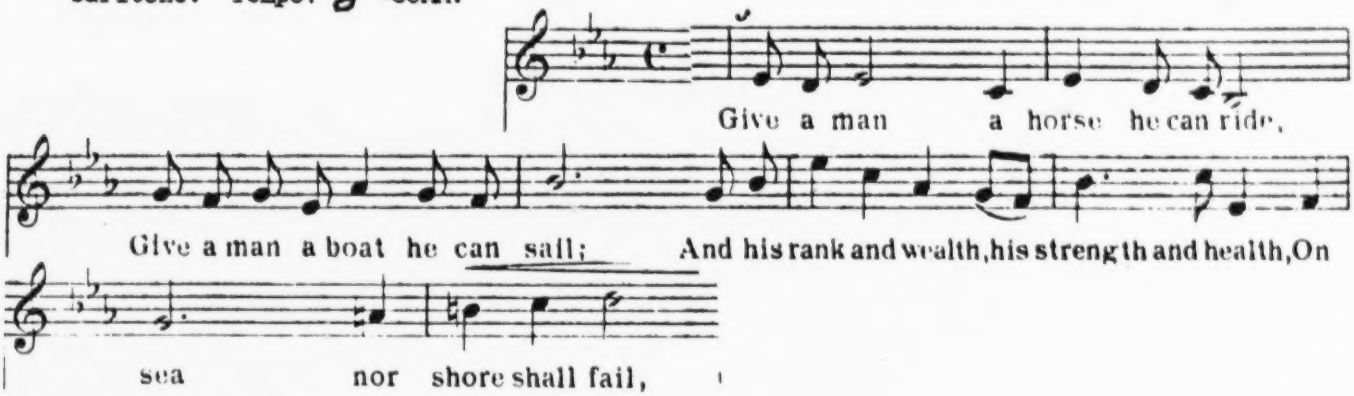
68

Gifts — Thomas F. Dunhill JBC

Eb b^{b}-eb" eb'-eb" M V-2 A-2 M-B T-B

The text, Give a Man a Horse He can Ride, is familiar because of the popular setting by Geoffrey O'Hara. The Dunhill setting is equally masculine, vigorous and effective. Musically, it is better because of greater harmonic variety and a telling modulation that enhances the third verse, 'Give a man a girl he can love'. The eb" occurs often so the singer must be able to sing the pitch well. This is sure-fire for the young baritone. Tempo: ♩ -80MM.



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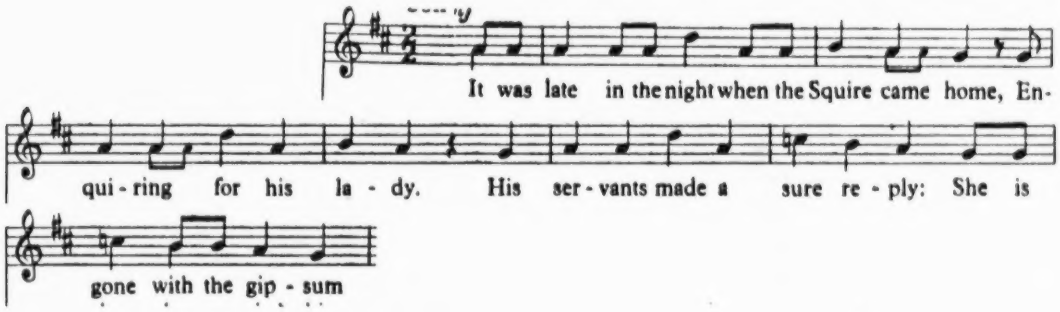
69

The Gipsum Davy — English Folksong OX
arr. David Cox

D d'-d" d'-d" M V-1 A-2 M-B T-C

Nine short, spirited verses with a two-measure refrain following each tell of the fine lady who left comfort and wealth behind for the love of Gipsum Davy. The arranger's fine accompaniment gives variety to the repeated tune. Tempo: ♩ -84MM. Published in octavo form.



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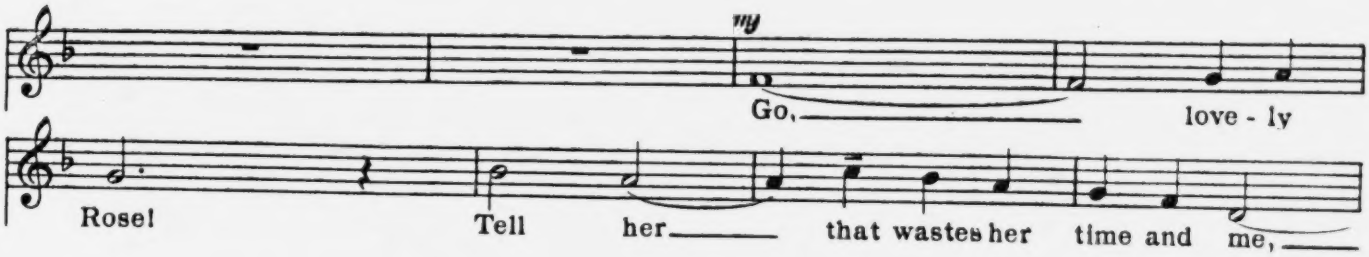
omit

Go, Lovely Rose — Richard Cummings B&H

F c'-g" f'-d" M-F V-3 A-1 M-B T-A

The thin accompaniment and an unembellished melody allow a plain and unartificial statement of the beautiful poem by Edmund Waller (1606-1687) to assume prime importance. Musicianship is the major requirement. A broad climax, however, (two measures) calls for a sizable sound. Tempo: ♩ -96MM.



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omit (very unfortunate)

Go, Lovely Rose — Roger Quilter C

Gb
F e'-f" f'-d" M-F V-3 A-3 M-A T-A
Eb

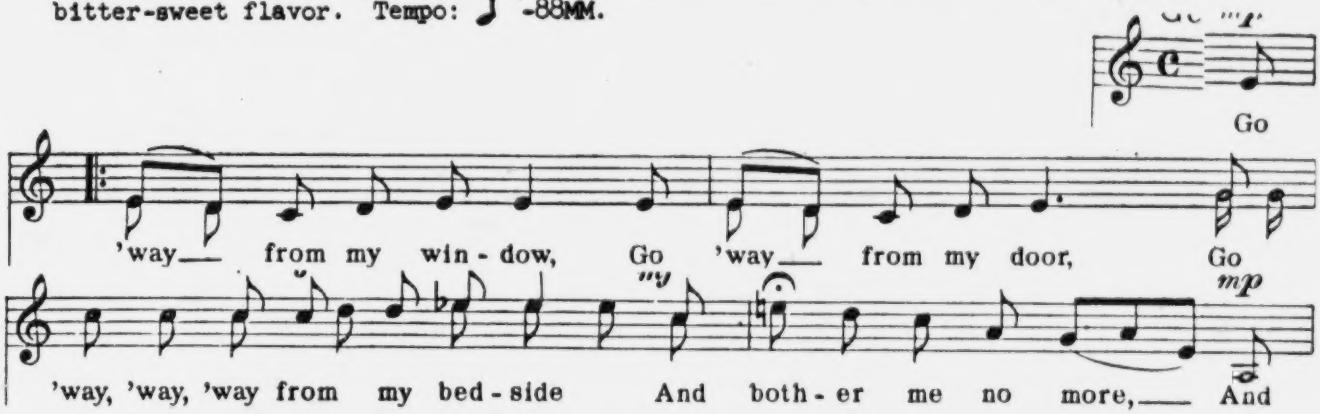
Quilter's harmonic style, although basically conventional, is individual. Of his many songs, this and "Now Sleeps the Crimson Petal" are his finest. The text by Edmund Waller (1606-1687) is elegant and the accompaniment with its inner counterpoint is a superior complement for it. Tempo: ♩ 69MM.

omit

Go 'way from my window — John Jacob Niles GS

C Eb	a-e"	c'-c"	F	V-3	A-1	M-C	T-C

This song is the ultimate in simplicity, but it is neither vocally or musically easy. Folk-like in style, it can become maudlin if sung other than in an unpretentious manner. Its effectiveness is dependent solely on fine tone and an innocent and guileless communication of the text. The introduction of the Eb gives the bitter-sweet flavor. Tempo: ♩ -88MM.



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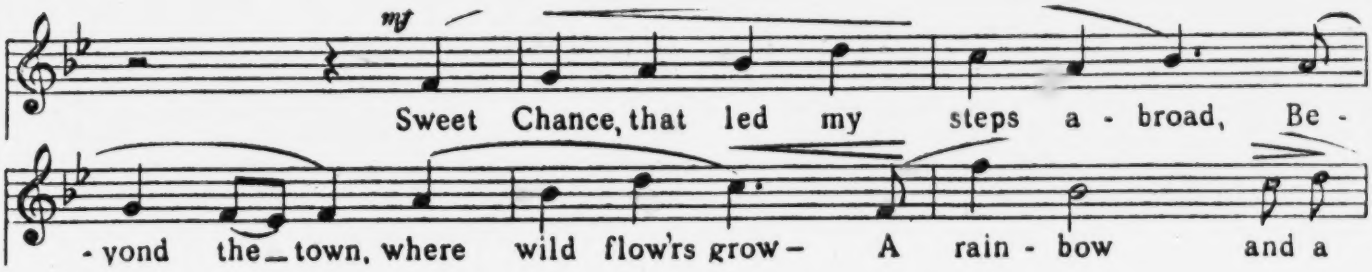
70

A Great Time — Newell Wallbank M

Bb	d'-g"	f'-d"	M-F	V-2	A-2	M-B	T-B

Successive 7th chords with an occasional 9th chord - and both chromatically altered at times - form the harmonic basis that effectively accompanies a diatonic melody. The result is somewhat stringent and points up the excitement the composer has read into the text. Rhythmically, the song is straightforward. A more familiar setting of the excellent poem "Sweet Chance, that led my steps abroad" is by Michael Head. The climax on 'nev-er' (g") can be sung successfully by pronouncing the word 'nev-uh'. No need for the final "r". Tempo: ♩ -108MM.



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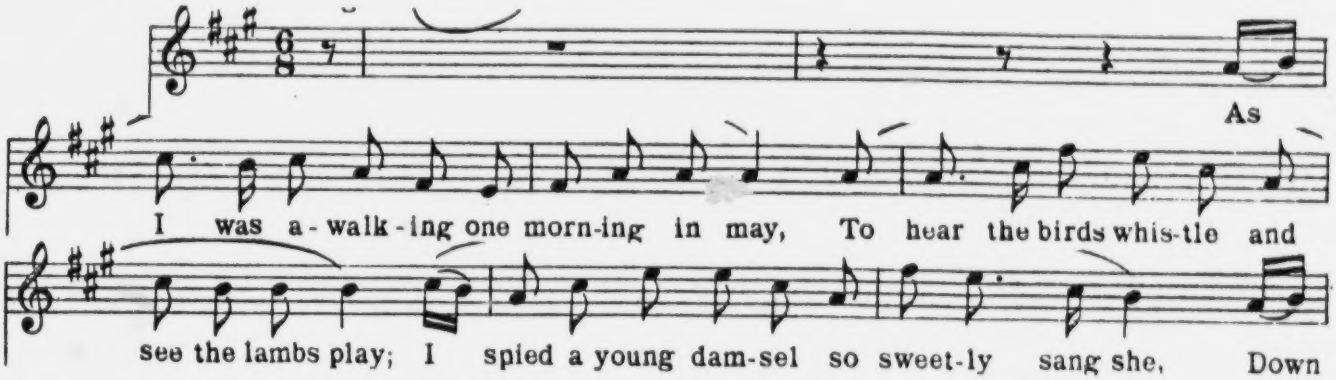
The Green Bushes

Traditional Air JBC
arr. Frederick Keel

A F	e'-f#''	a'-e"	M	V-2	A-2	M-C	T-C

There is a bit of "The Old Sod" in this jaunty melody that bubbles along at a good clip. Variety in the accompaniment enhances the tune repeated six times. None of the f#" 's is sustained, but the tessitura is somewhat higher than average for the range. It is a "wordy" song so it begs good articulation. Mock-seriousness is the mood here. Tempo: ♪ -120MM or perhaps even ♪ -132MM if the accompaniment doesn't prove too difficult.



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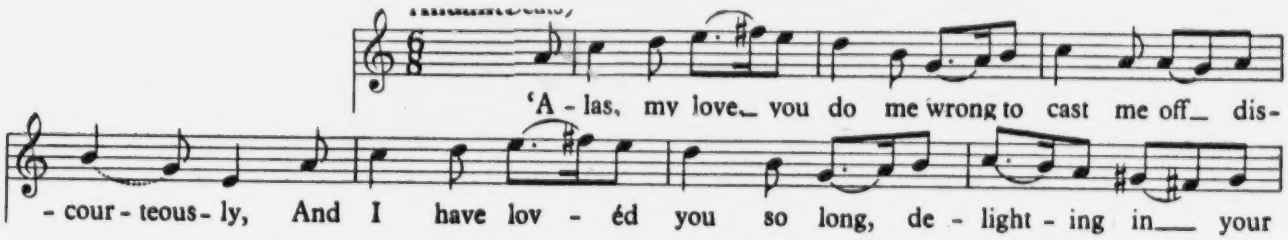
Greensleeves

English Folksong OX
arr. Ralph Vaughan Williams

a-minor f-minor	e'-g"	a'-e"	M-F	V-2	A-1	M-A	T-A

Few melodies are as well known or as universally loved as Greensleeves and of the many arrangements, none is better than this one. For most young singers the lower key is preferable because closed vowels occur on several of the highest pitches. Tempo: ♩. -56MM.



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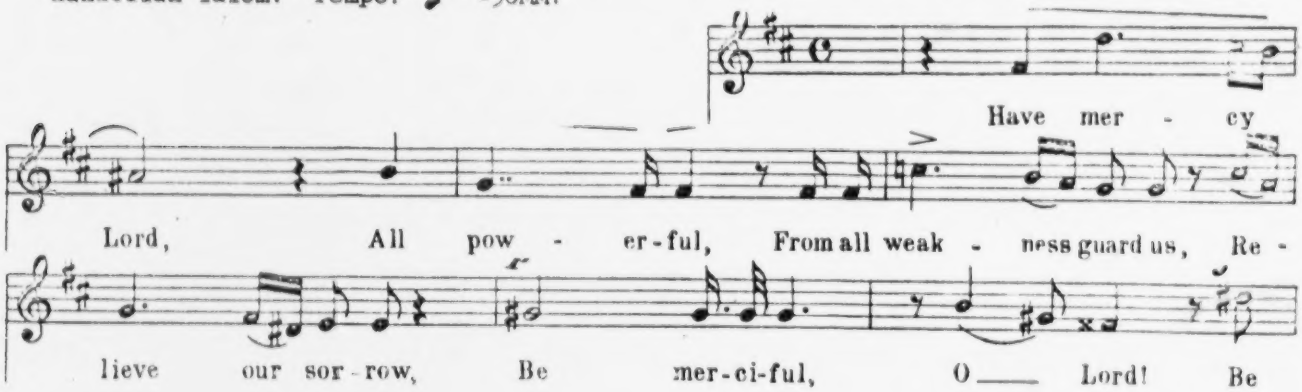
73 Have Mercy Lord — G. F. Handel, Edited by H. Alexander Matthews — EV

d-minor b-minor a-minor	d'-d#"	d'-d#"	M	V-1	A-1	M-A	T-A

This short solo from Handel's, "Dettingen Te Deum," is classic and its fine legato melody is particularly appealing. The composition presents no difficulties, but sounds best when sung with a sizable tone. An excellent introduction to the slow Handelian idiom. Tempo: ♩ -50MM.



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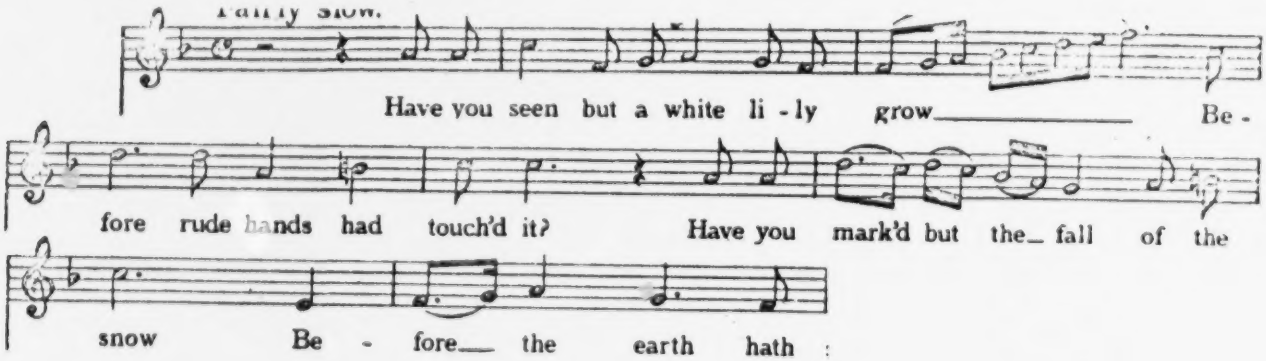
74 Have you seen but a white Lily grow — Anonymous, Trans. and Edited by Peter Warlock — OX

F	e'-f"	f'-d"	M	V-2	A-1	M-A	T-A

A realization by Arnold Dolmetsch is published by G. Schirmer, but Peter Warlock's is superior. "Sweet" occurs on f" and poses the only technical problem. An unencumbered style is needed. This is for the young man whose appreciation of the song's chaste beauty will provoke him into gaining the vocal and musical poise to communicate its refined elegance. Tempo: ♩ -56MM.



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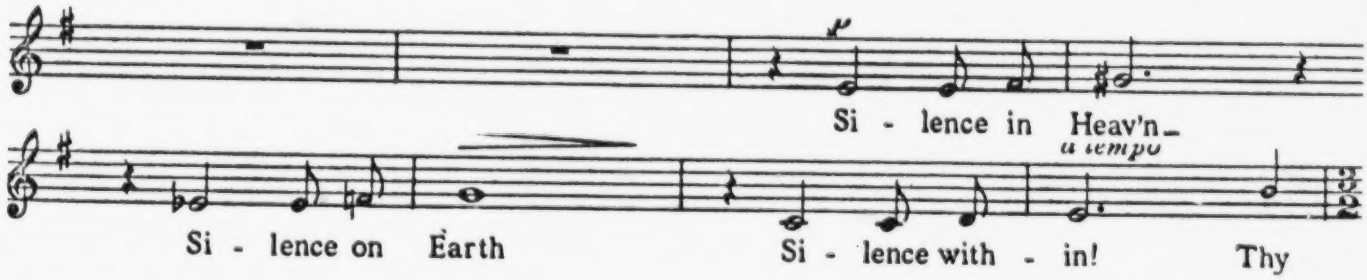
75

The Heart Worships — Gustav Holst — GAL

e-minor d-minor	c'-e"	e'-b'	M-F	V-1	A-1	M-A	T-A

Repeated chords are usually banal, but Holst's austere accompaniment is an exception. This song is appropriate for church or concert. Musical and poetic sensitivity are the components required - together with the ability to keep an absolute legato. Tempo: ♩ -66MM.



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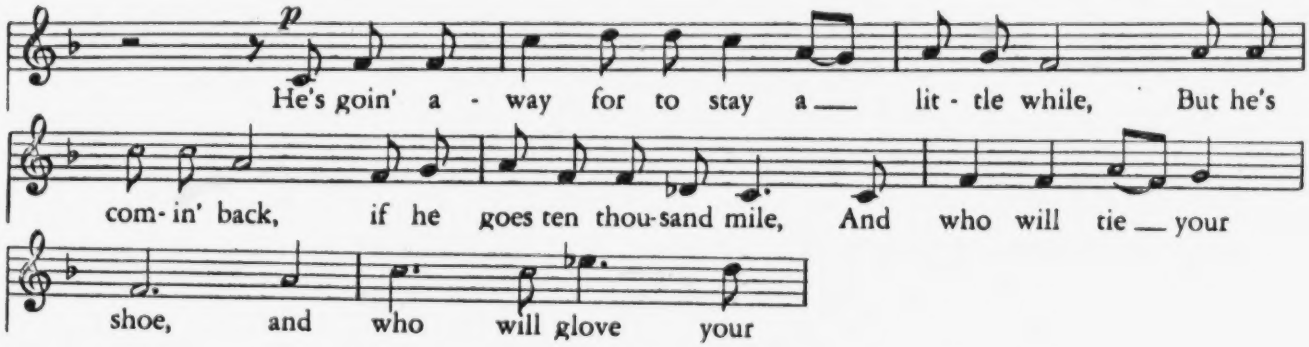
74

He's Goin' Away — North Carolina Folk Tune, Adapted by John Jacob Niles — CF

F A	c'-e"	f'-d"	F	V-1	A-2	M-C	T-C

In an artful way, Mr. Niles has made a "recital" song of a famous folk tune by altering some of the original rhythms and supplying an interesting accompaniment. The folksong aura still pervades the final result, however. No problems. Tempo: ♩ -76MM. It is better than ♩ -72MM.



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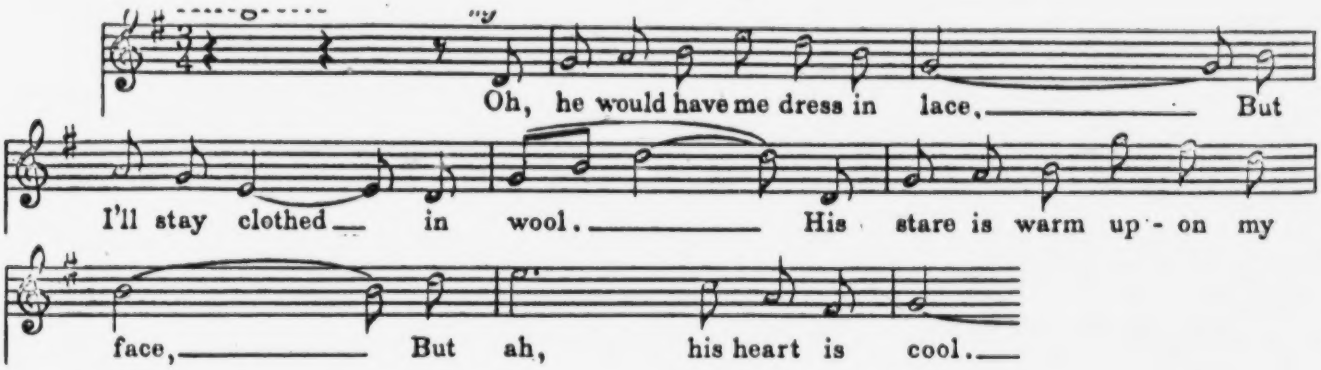
omit

Highland Song John Sacco BM

G d'-g" e'-e" F V-2 A-3 M-C T-C

If played with careful dynamic control (to provide a bright color it will be better to avoid the use of the soft pedal) the arpeggiated accompaniment need not overpower a young singer. This tuneful song has simple charm and if performed with good balance is effective. The climax on f#" is sustained for two measures on the word "love." Four g" 's are approached by leaps and are 8th-notes. A fifth g" is a quarter-note. Tempo: ♩ -76MM.



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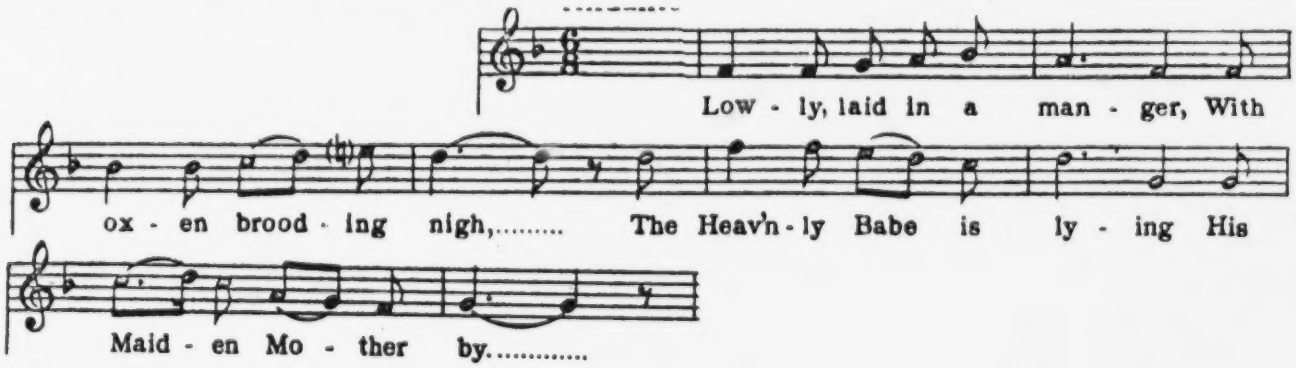
The Holy Boy John Ireland B&H

F d'-g" f'-f" M-F V-3 A-1 M-B T-B
Eb

The range, plus several phrases that sustain a high tessitura, put this song in the difficult category even though the adjunct, diatonic melody is tuneful and easy. A vocally secure g" is needed if the high key is used. For young singers the key of Eb is recommended. A fine Christmas song to be sung in a rapt and worshipful manner. Tempo: ♩ -63MM, ♩ -44-46 is too slow.



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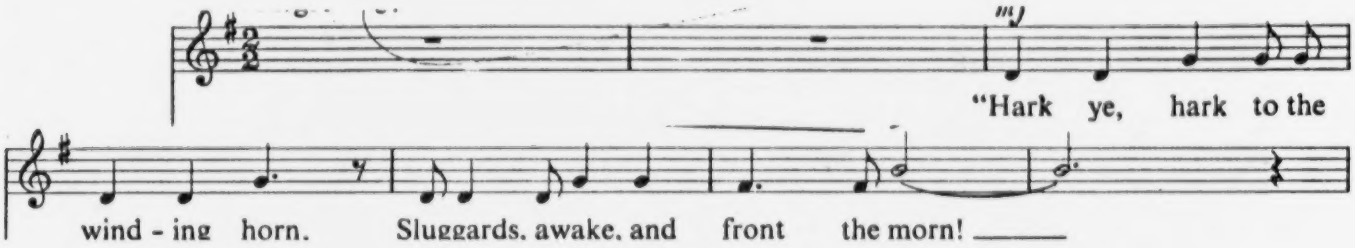
77

Hope The Hornblower John Ireland GAL

G Bb	d'-e"	f'-d"	M	V-2	A-3	M-B	T-B

The poem, an invitation to the hunt, is set to a galloping melody and accompaniment. The vocal line prescribes good articulation and snappy rhythm. The single difficulty for the accompanist is the quick tempo - the notes are easy and lie well under the hands. Tempo: ♩ -76-88MM, depending on the technique of the pianist. The singer will need good control of dynamics.



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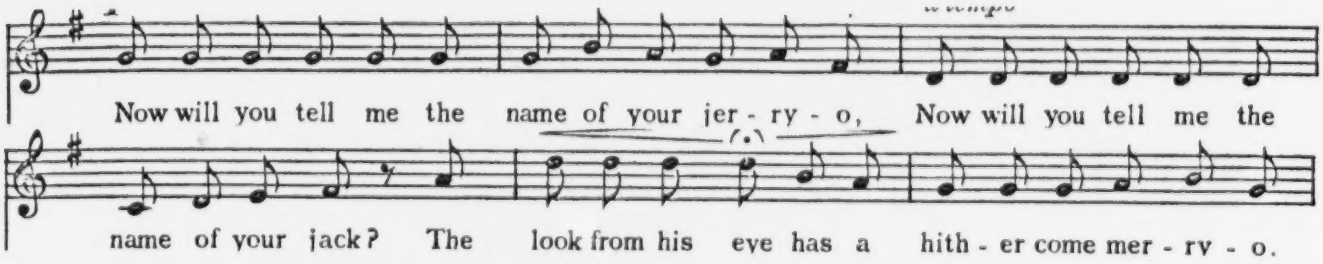
(second thought - include

77A

How Your Trulove to Know Martin Diller CF

G	c'-f"	d'-d"	F	V-2	A-2	M-C	T-C

The use of the lowered 7th in both G and A (the last verse is a step higher) injects a colorful touch to the accompaniment for the short refrain that follows each of the three verses. The word "sing" on the one f#" doesn't offer the easiest vowel, but all else lies well for the voice. Tempo: ♩. -66MM.



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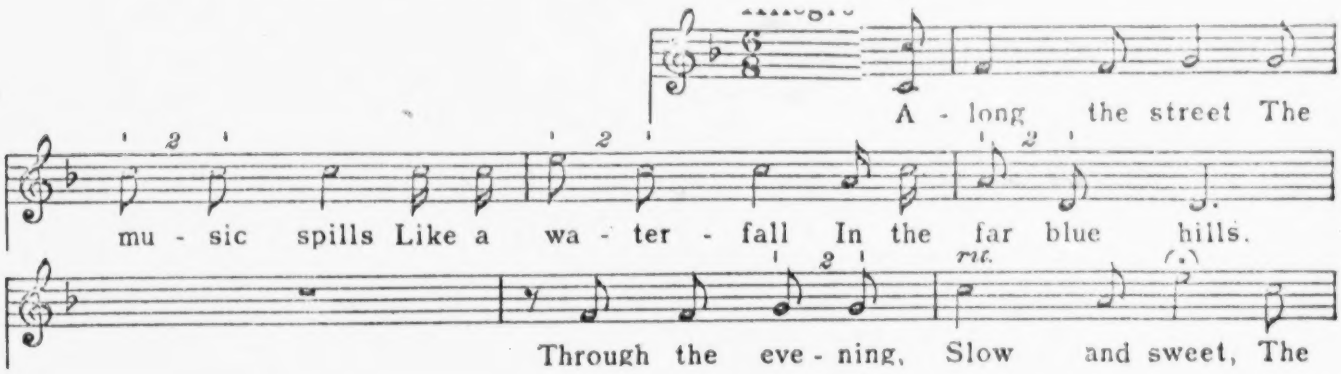
Hurdy-Gurdy — Philip Warner — CF

F — c' (d)-a" (f") — f'-c" — M-F — V-2 — A-2 — M-B — T-B

A vivacious tune with a pensive ending. The exceptional young singer may sing the two a" 's, but the optional f" 's with no struggle will be musically better. Much charm results from the 2 against 3 rhythms. Take particular note - the ad. lib. to be sung with sentiment, but not sentimentally. Tempo: ♩. -80MM.



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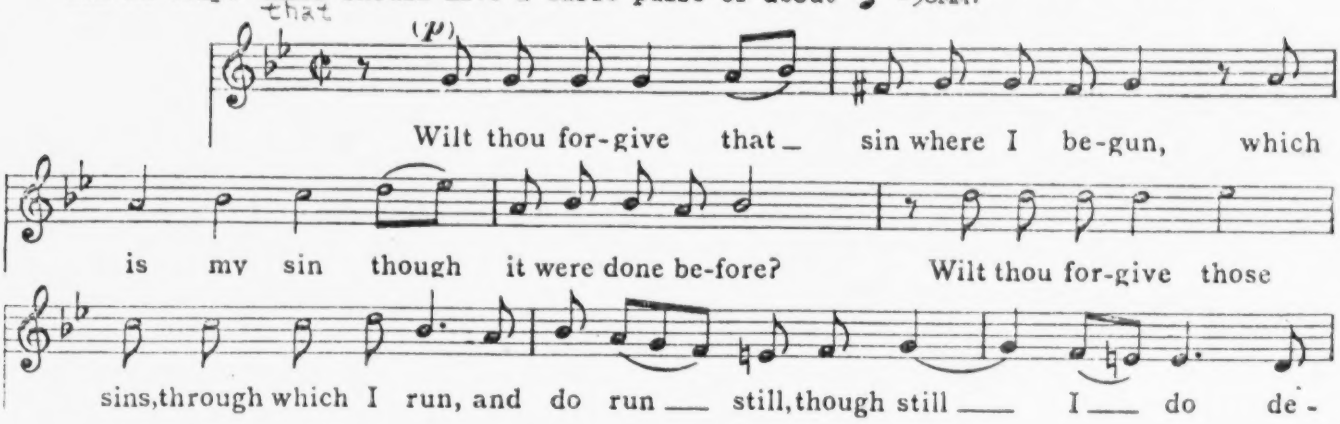
7 9

A Hymne to God The Father — Pelham Humfrey, Edited by Michael Tippett and Walter Bergman — AMP

g-minor / f-minor — c#'-f" — d'-d" — M-F — V-3 — A-2 — M-A — T-A

The power of the John Donne (1573-1631) text must be understood and appreciated before Humfrey's (1647-1674) setting can be communicated. This is a splendid example of recitative (solo song) as first realized in England after its invention in Italy about 1600. The editors' realization of the figured bass is excellent. The song should be conceived as a declamation, not as a legato melody. The alla breve meter is misleading. Whereas the rhythms should be exact, the text necessitates some freedom in tempo ~~which~~ that should have a basic pulse of about ♩ -58MM.



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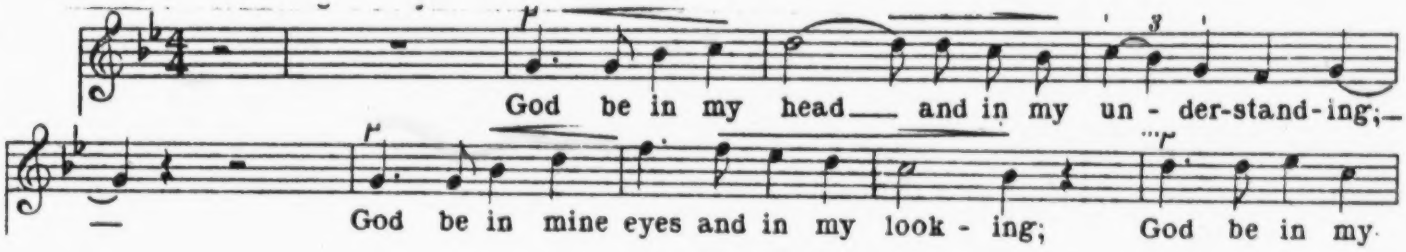
79

Hymnus Christopher le Fleming JWC

g-minor d'-f" f'-d" M-F V-1 A-1 M-A T-A

One who knows the choral setting by Walford Davies, that is used as a closing benediction in many churches will be familiar with the text, God Be in My Head (Sarum Primer 1558). This setting for solo voice is equally appealing and may be used as a short solo or a benediction. It should be sung quietly and introspectively. No problems. Tempo: ♩ -60MM.



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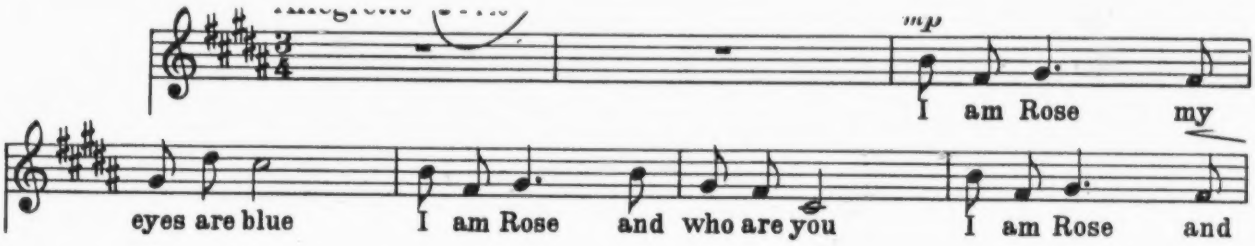
80

I am Rose Ned Rorem P

B c#'-f#" f#'-d#" F V-2 A-1 M-B T-B

An eleven-measure setting of a Gertrude Stein poem. It has charm, an air of sophistication and a delightful "punch line." An awkward interval or two, but really not difficult. Tempo: ♩ -112MM.



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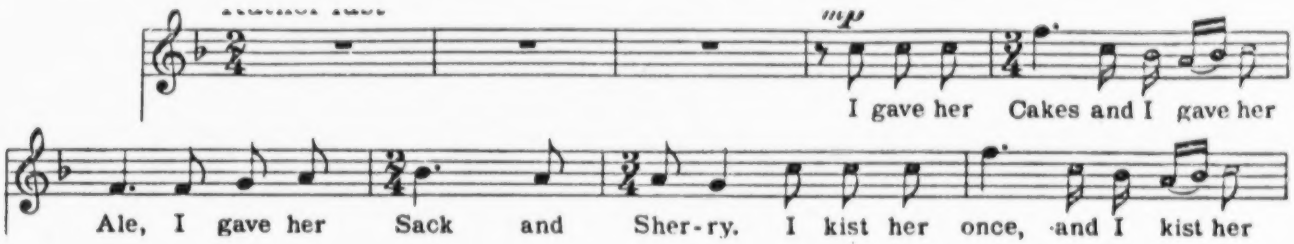
I Gave Her Cakes and I Gave Her Ale — Welford Russell BMI

d-minor d'-g" f'-f" M V-3 A-3 M-B T-C

Two lined f's appear a number of times and g" once so this song is reasonably high for a young tenor. None is sustained, however. The intervals of the melody are not difficult, but the rhythm is tricky here and there. Best sung by a flexible voice with a tone color that is decidedly masculine. Tempo: ♩ -92-96MM.



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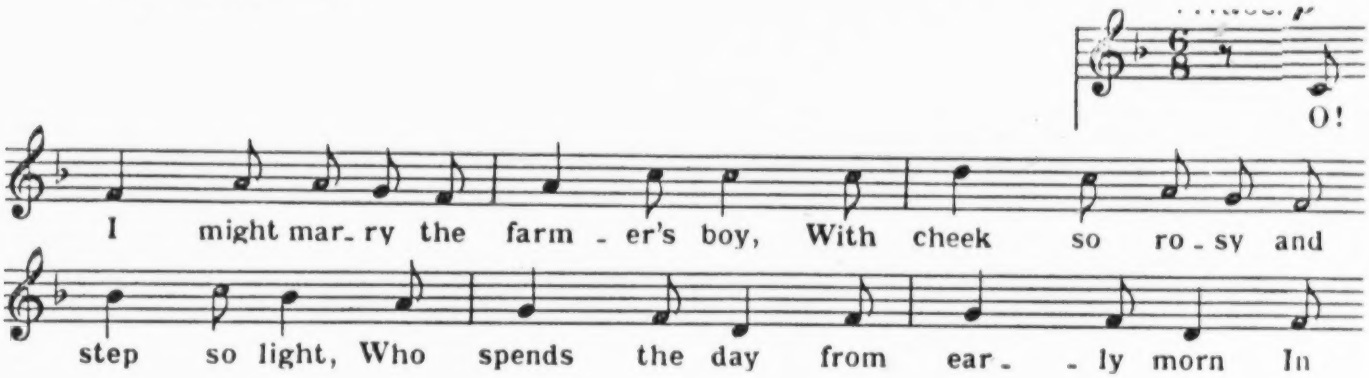
If ever I Marry at all — Thomas F. Dunhill JBC

F c'-f" f'-d" F V-1 A-1 M-C T-C

As the title suggests, this song is gently humorous. The melody is simple - the climax on the last note - f" on the word "all." The tempo is brisk and the words many - so facile articulation is needed. Hardly a great song, but fun. Tempo: ♩. -92-104MM.



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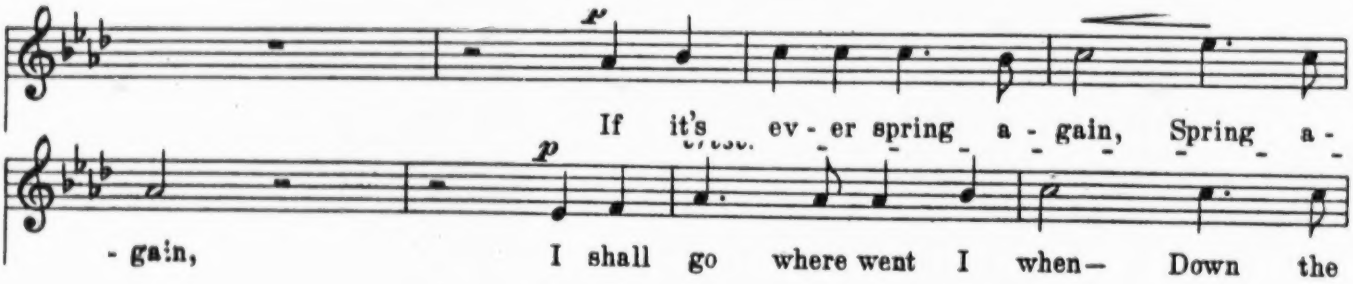
omit

If it's ever spring again — Christopher Le Fleming JWC

Ab eb'-f" a'-eb" M V-2 A-2 M-B T-A

It is generally conceded Thomas Hardy's poems are not easily set to music, but Mr. Le Fleming has done well with this delightful one. A warm, heart-felt yearning pervades and matches that of the text. (Don't let one ambiguous line disturb). The singer should be able to convey a restrained impetuosity. Tempo: ♩ -100MM.



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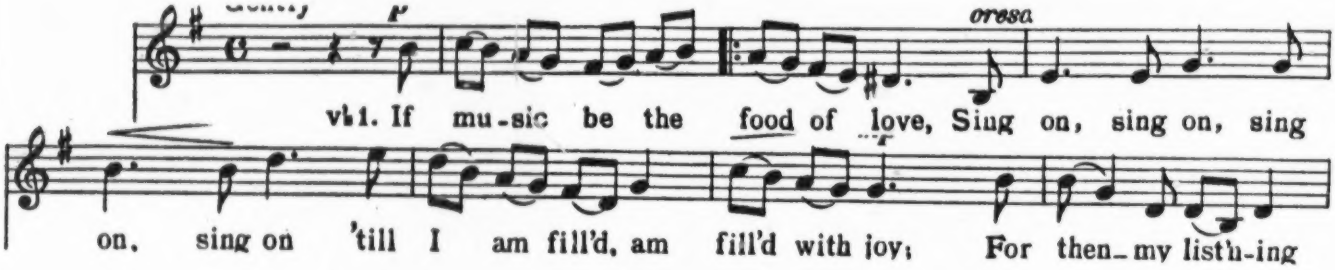
omit

If Music Be the Food of Love — Henry Purcell, Edited by Daniel Pinkham ROW

e-minor b-e" e'-d" M-F V-2 A-1 M-A T-A
g-minor

This edition presents Purcell's melody in a guise more stark than is generally known. Perhaps it is another Purcell version, several are known, although this would seem to be a variation of the first. Be that as it may, it is good. The tessitura is high - the low b occurring twice as eighth-notes. An understanding and appreciation of the text is requisite to a satisfactory performance of the music. Some flexibility is required. Tempo: ♩ -88MM. See same title edited by Michael Tippett and Walter Bergman.



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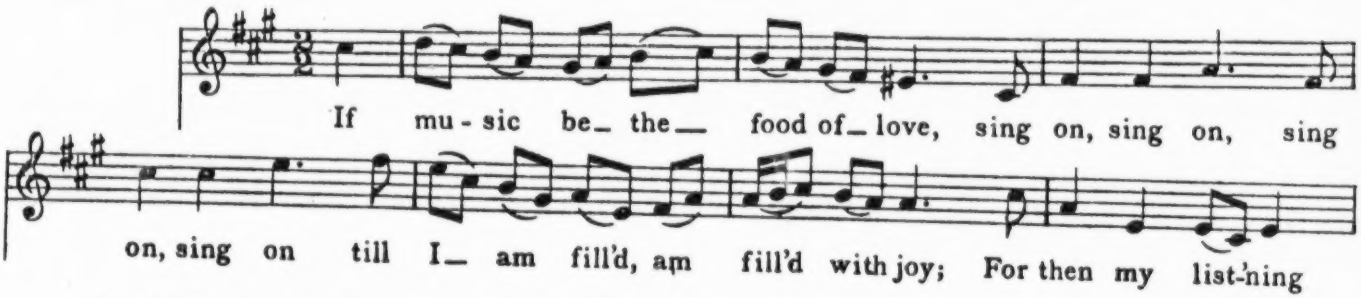
If Music Be the Food of Love

Henry Purcell
Edited by Michael Tippett
and Walter Bergman

AMP

f#-minor d -minor	c#'-f#"	f#'-e"	M-F	V-2	A-2	M-A	T-A

This edition presents the more familiar version of the Purcell melody which is slightly more florid than the one Daniel Pinkham used. The accompaniment, realized from an unfigured bass, is excellent. ~~See same title, edited by Daniel Pinkham.~~ Tempo: ♩ -80MM.



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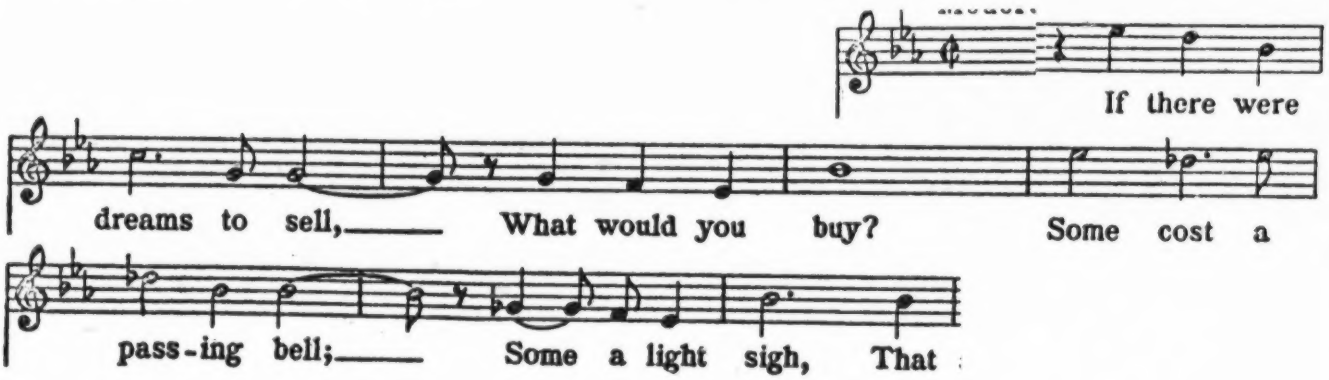
If there were dreams to sell

John Ireland BM

Eb (BM) F (BH) Bb (BH)	c'-f"	e'-e"	M-F	V-2	A-1	M-B	T-B

Ireland has given this filmy text the highly refined setting needed. Because the climax occurs on the word "heal" - a closed vowel - the high key (F) is not recommended. For this imaginative poem, the singing must be sustained and similarly imaginative. Tempo: ♩ -63MM.



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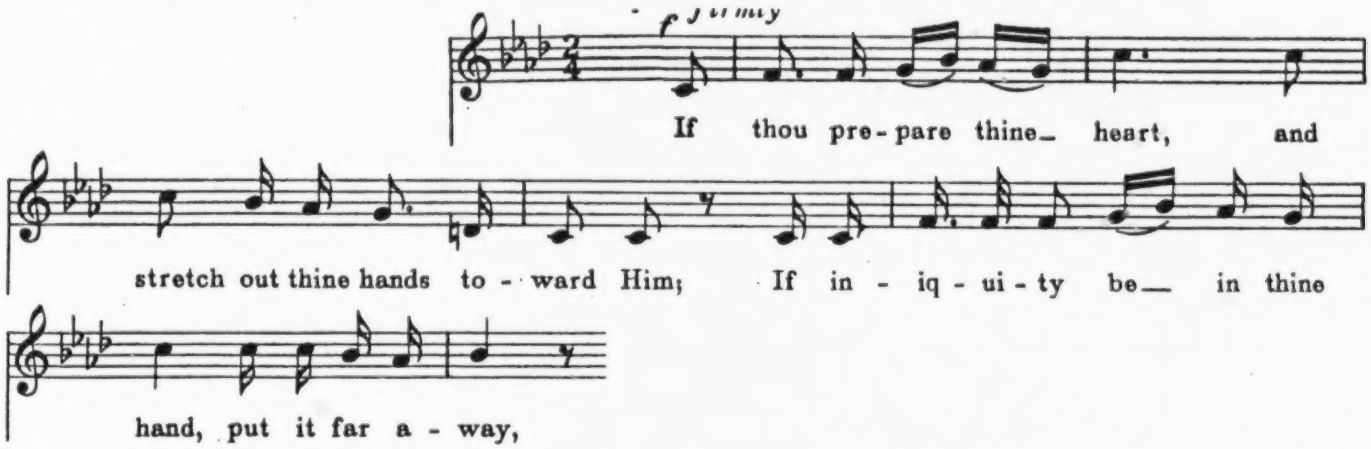
85

If Thou prepare Thine Heart — Clifton Parker CF

f-minor cb'-eb" eb'-c" M-F V-2 A-2 M-A T-A

With harmonies quite conventional, the composer has created the correct background for this text from the Book of Job. The prosody is excellent and the melody appropriately austere. There is one melismatic phrase. Tempo: ♪ -90MM. See also, I Will Lift Up Mine Eyes and Blessed Is the People by the same composer.



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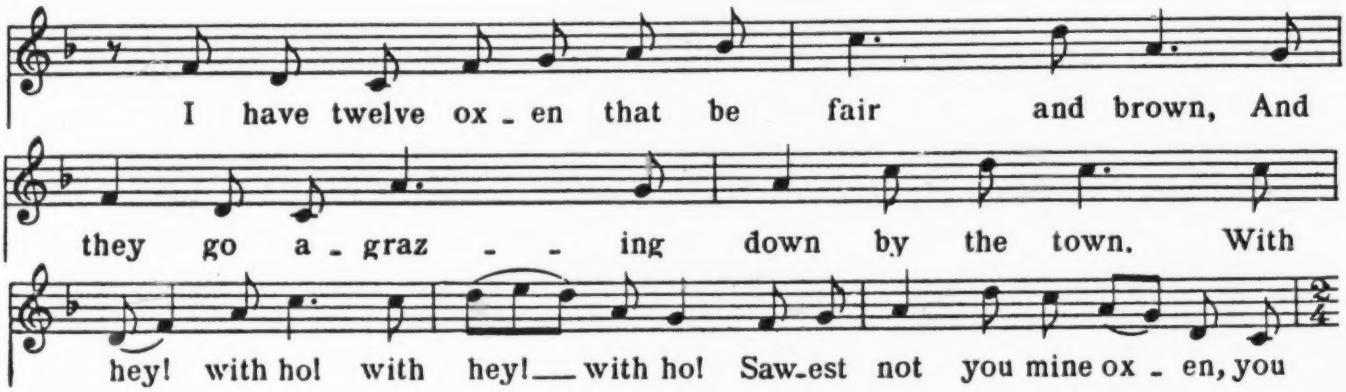
86 I Have Twelve Oxen — John Ireland B&H

G
F c'-f" f'-d" F V-2 A-3 M-A T-B

This gay, light-hearted, singable melody has an Early English pastoral poem for a text that includes the typical "with hey with ho." The basically conventional accompaniment is appropriately punctuated with color chords. Some disjunct chord progressions will take practice. Tempo: ♩ -104MM.



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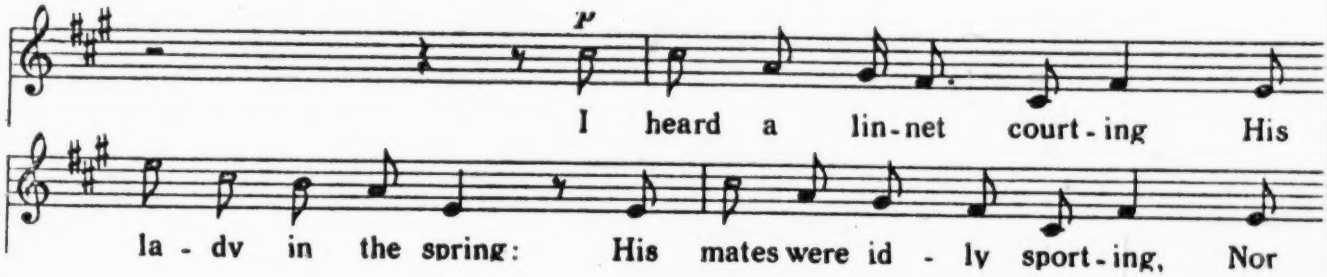
87

I heard a Linnet Courting — Ian Parrott M

f#-minor c#'-f#" f#'-c#" F V-2 A-3 M-A T-A

See The Linnet, by Ivy Herbert. Parrott's setting of the Bridges text is easier vocally and musically than the Herbert song, but the accompaniment is technically more demanding. This song also captures the charm of the poem, however, in a more conventional manner. Notice the first note of measure 17 is f# following the f in the previous measure. Accompanist and singer must be in complete rapport with each other. Tempo: ♩ -69MM.



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88

I Heard a Piper Piping — Norman Peterkin OX

g-minor g'-f" g'-d" F V-1 A-2 M-A T-A

The 6/8 meter provides a lilt, but the melody suggests lonesomeness and monotony. The use of a major seventh chord in 3rd inversion on the lowered 2nd degree of the scale is tantalizing. About the vocal line the accompaniment deftly weaves a plaintive piper's tune and the result is bewitching. Tempo: ♩. -72-76MM.

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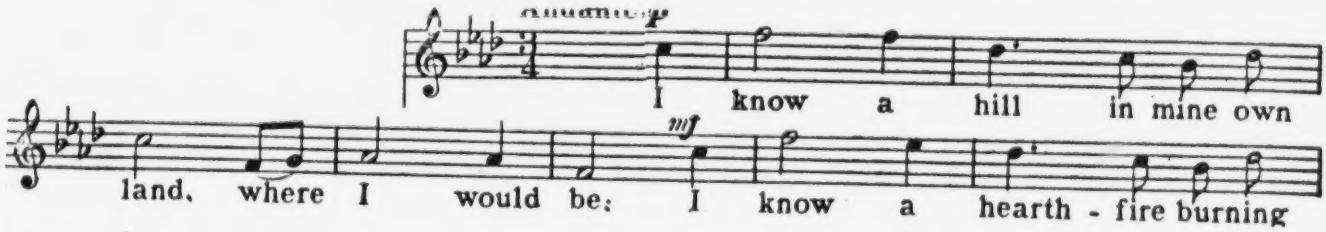
89

I know a hill

Benjamin Whelpley BM

F -minor C#-minor	f'-f"	g'-d"	M-F	V-1	A-2	M-C	T-C

This nostalgic song has been in the repertory for years (1903), but is still appealing. A pleasant melody harmonized in a conventional manner. No difficulties unless the initial interval c"-f" on the words "I know" and the word "hill" on f" should prove so. Tempo: ♩ -92MM.



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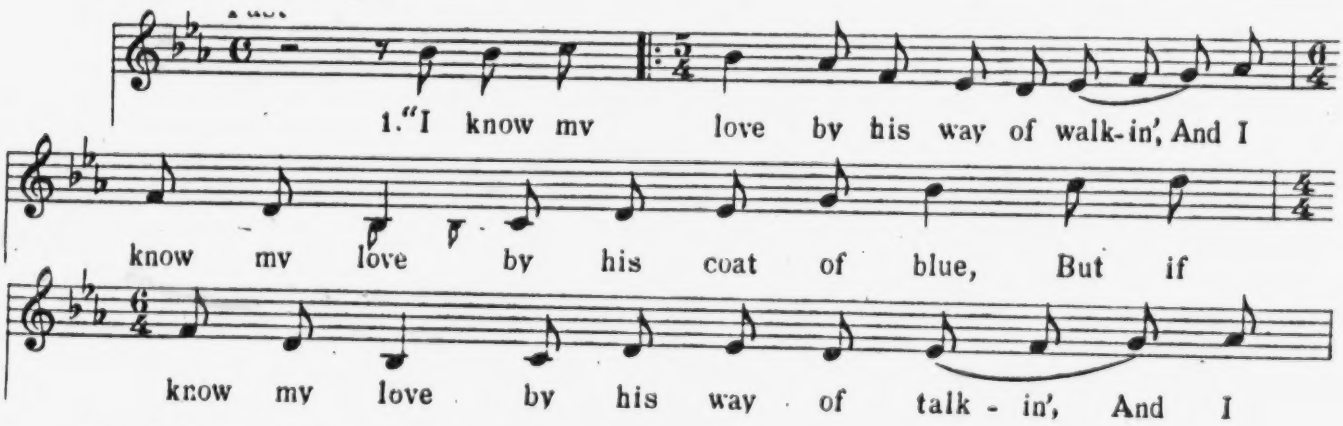
90

I Know My Love

Irish Folk Song ROW
arr. John Edmunds

Eb G	$b^{b'}$-eb"	$b^{b'}$-eb"	F	V-2	A-1	M-B	T-C

The arranger has retained the multiple meters of the tune (5/4 - 6/4 - 4/4 - 3/4) and the unexpected results when verbal phrases fail to come to rest as normally calculated. The singer, in a pouting mood and a bit angry, says, "Bonny boys are few, And if my love leaves me what will I do." The rhythm is snappy and the tune engaging. Tempo: ♩ -108MM.



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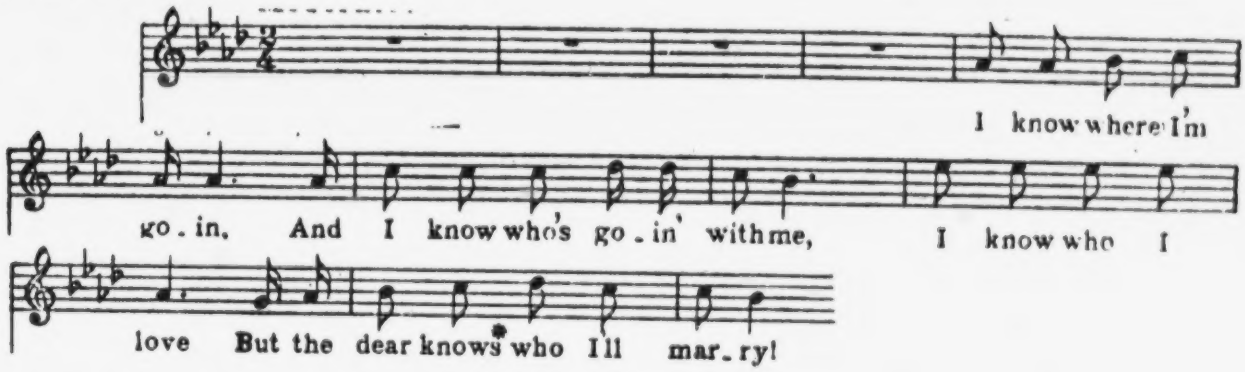
91

I know where I'm goin'

Irish Country Song B&H
arr. Herbert Hughes

Ab	g'-eb"	g'-eb"	F	V-1	A-1	M-C	T-C

A wistful melody and a simple accompaniment for an ingenuous text - "I'll marry Johnny although he is poor and some say he's dour." The song ends on the unresolved dominant seventh bearing out the state of indecision in the girl's heart. Tempo: ♩ -69MM.



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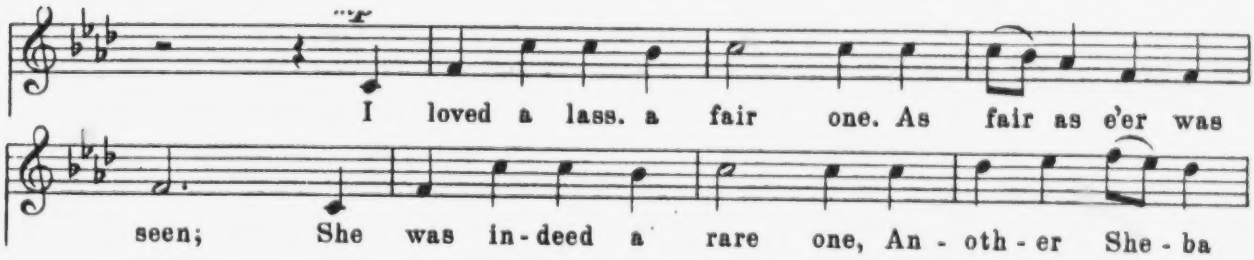
92

I loved a Lass

John Hind HWG

f-minor	c'-f"	f'-c"	M	V-1	A-1	M-C	T-C

"I loved a lass - But now she's left me - But never them believe -", three snatches from the text (George Wither, 1588-1667) give the gist of this masculine, easy-flowing tune. Each of the three verses ends with Fa-le-ro-loo. The cover says "Song for Baritone Voice", but the final note is f" which suggests a high young baritone. A tenor should sing the song well. Tempo: ♩ -88-92MM.



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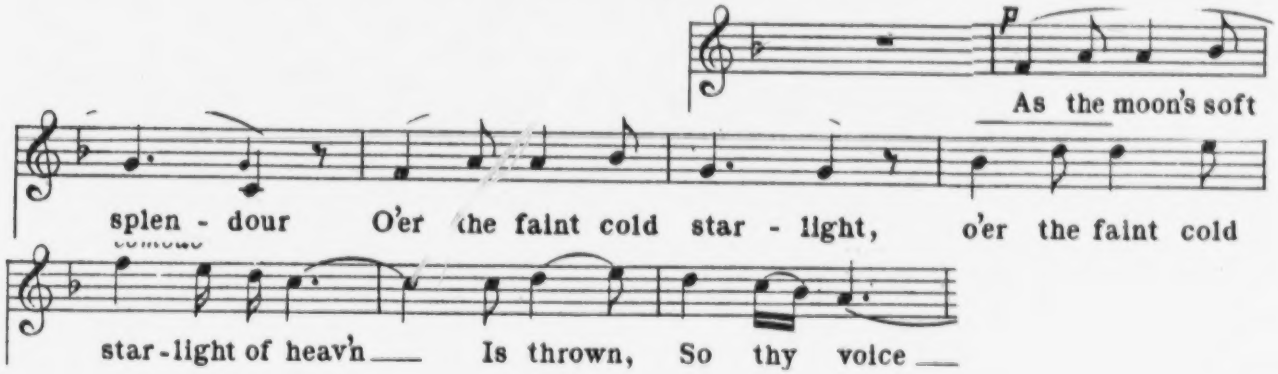
93

In Moonlight Edward Elgar HWG

F c'-f" f'-d" F V-1 A-1 M-C T-B

Shelley's fragile poem has been given a pleasant-sounding setting by the composer. The 6/8 meter swings along with a delicate rocking motion, and because there is no call for a big climax, the song is excellent for a small, light voice. Some phrases are long and will require preparation of breath. Tempo: -56MM.



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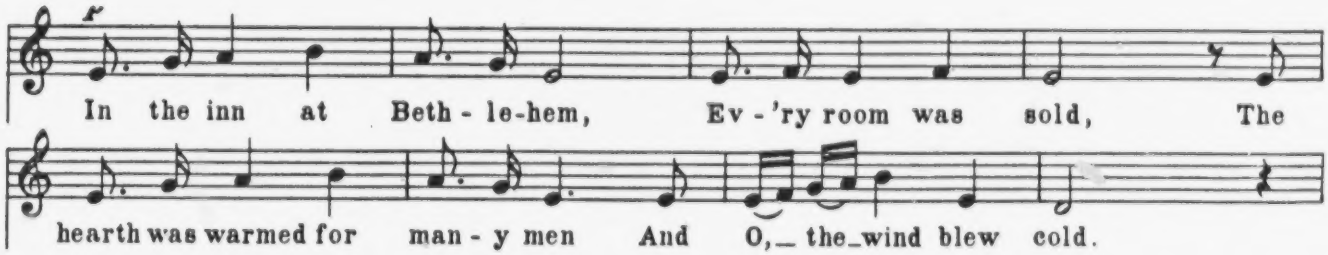
94

In The Inn Leigh McBradd HF

e-minor d'-g" e'-e" M-F V-1 A-2 M-C T-C

The one g" in this modal melody is unsustained and easy to sing. The song is quiet, unpretentious and has the atmospheric color expected in a song about Bethlehem's Inn. Tempo: -69MM - middle section -60MM.



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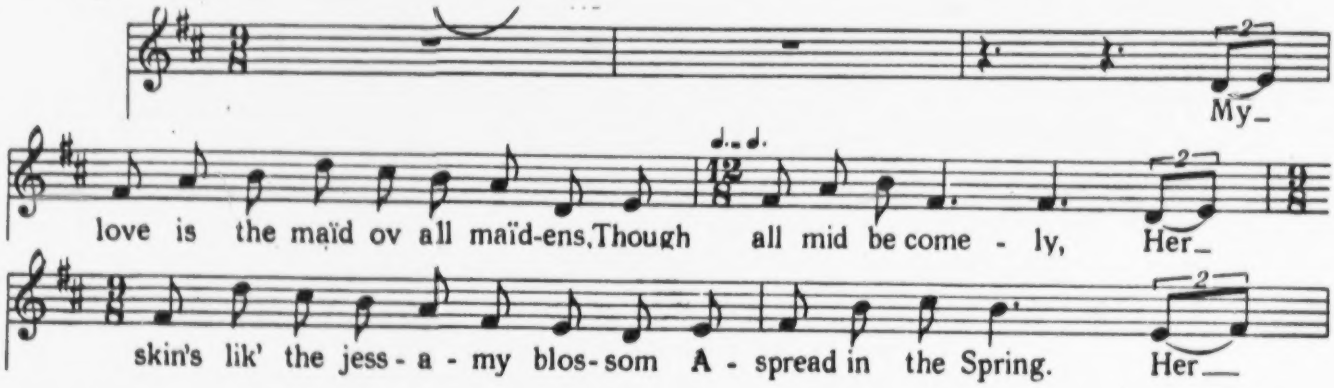
95

In the Spring

Ralph Vaughan Williams OX

D	c#'-e"	e'-d"	M	V-2	A-3	M-A	T-A

Vaughan Williams' sinuous melody in 9/8 advances all but continuously in even eighth-notes with a syllable per note, and the undulating motion is entirely beguiling. The accompaniment has a similar motion and frequently parallels the melodic line. To be performed in the finest legato fashion. Tempo: ♩. -54 MM or ♪ -162MM.



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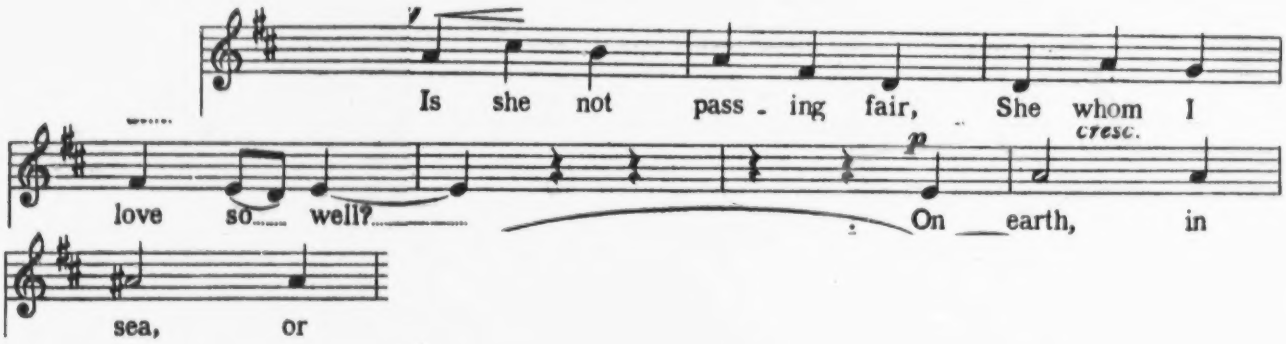
omit

Is She Not Passing Fair?

Edward Elgar B&H

D	c'-e"	e'-c#"	M	V-2	A-2	M-B	T-C
F							
G (not recommended)							

The text is a translation of a poem by Charles, Duke of Orleans (1391-1466), and romantically extols the beauties of a lady. A sizable voice is needed to do justice to the lively and exciting melody. What might have been another 19th Century "parlor tune" is saved by Elgar's good taste. Tempo: ♩ -132MM.



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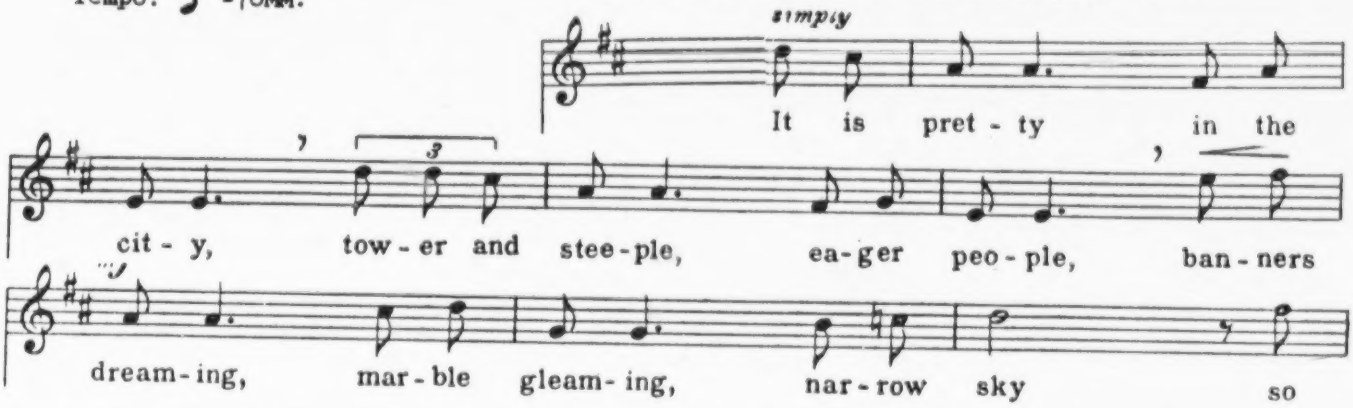
96

It is Pretty in the City

Gardner Read SMP

D b-g" e'-d" F V-2 A-2 M-C T-C

The city is probably New York ('rivers flowing, seaward going on each hand') and the poet loves it. In keeping with the text Mr. Read, has supplied a light-hearted setting that suggests that city's musicals. The range, though wide, is not taxing because the g", an eighth-note, introduces the one sustained f#" and the b, another eighth, preceeds a', a skip of a 7th. A song that is charming and piquant. Tempo: ♩ -76MM.



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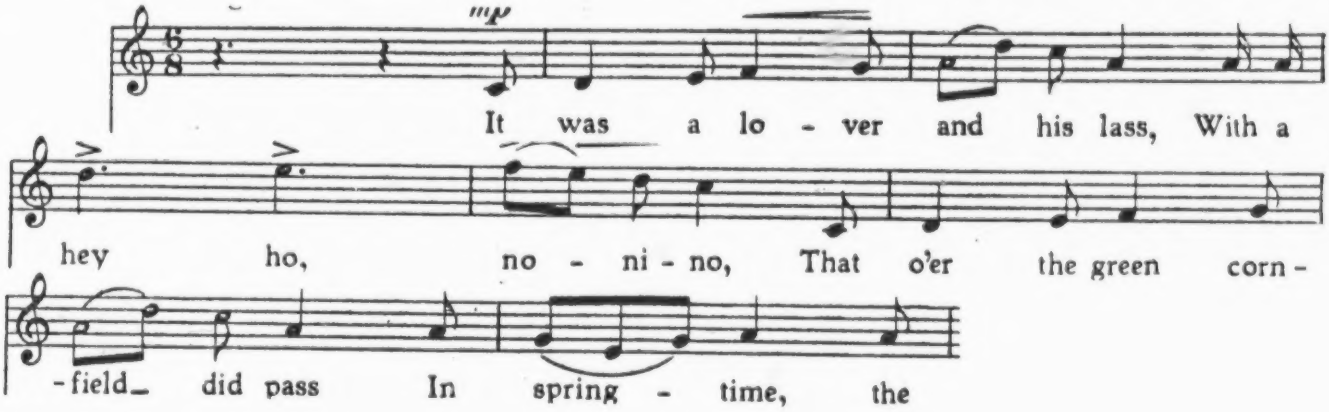
97

It was a Lover and His Lass

Edmund Rubbra OX

g-minor c'-g" d'-d" M-F V-2 A-2 M-A T-A

The accompaniment is harmonically similar, but different in figuration, for each of the three verses, whereas the melody - except for one small alteration in the second verse - is repeated. Use of chords incorporating open 5ths provide a clear, fresh sound that complements the jubilant and exciting melody. Tempo: ♩. -72MM.



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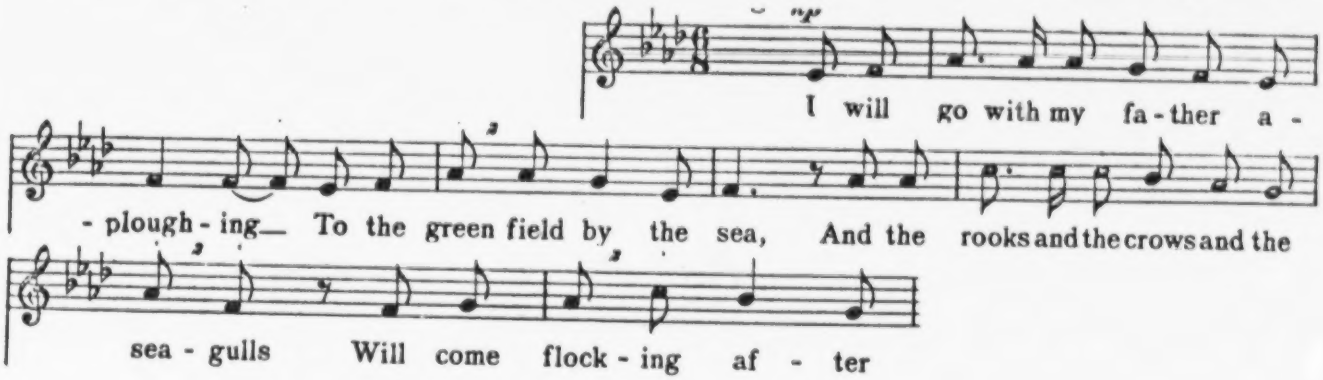
98

I will go with my father a-ploughing — Roger Quilter GAL

Ab Bb	c'-f"	f'-c"	M-F	V-2	A-2	M-B	T-B

There is a freshness about this song that is captivating. The text conveys happiness, freedom from worry and the deep joy of living. The rhythm includes some 2 against 3 that gives strength to both melodic line and accompaniment. There must be real contrast between duplets and triplets. The climax on f" is sung on a good vowel (scythe). If used, optional pitches confine the range to eb". Tempo: ♩, 76MM.



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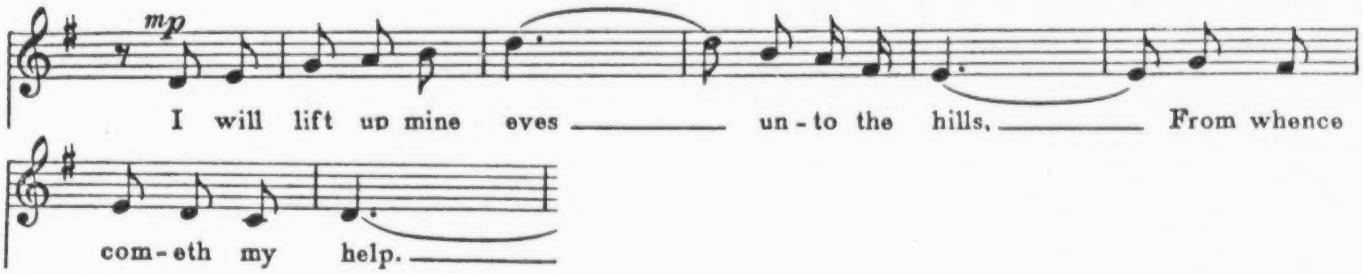
99

I Will Lift Up Mine Eyes Unto The Hills — Clifton Parker CF

G	c'-e"	f'-c"	M-F	V-2	A-2	M-A	T-A

Plaintive counter melodic phrases of rhythmic interest constitute much of the accompaniment. In contrast to the many wishy-washy settings of Psalm 121, this one is very refreshing. No problems not negotiable. Tempo: ♪ -100MM. ♪ -84MM is too slow. A fine church solo. See also, If Thou Prepare Thine Heart and Blessed Is the People.



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omit

I will make you brooches Edric Cundell C

F Ab	c'-f"	f'-e"	M	V-2	A-2	M-C	T-B

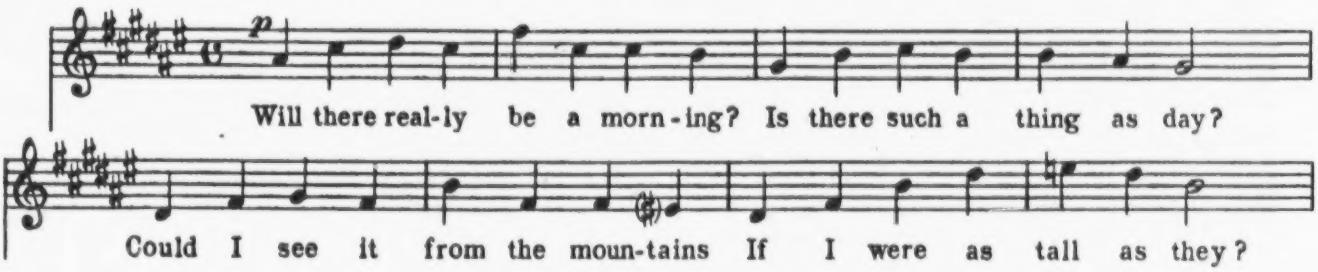
The accompaniment is varied for the repeated melody to which the three verses are set and provides contrast and interest. The vocal line is grateful, the harmonies conventional. The lower key is recommended for the high school tenor unless the singer is capable of sustaining a high tessitura. Tempo: ♩ -63MM.

omit

Is there such a thing as day? Ernst Bacon AMP

F#	d#'-f#"	f#'-d#"	F	V-2	A-2	M-B	T-A

An abrupt modulation might advance a problem for the singer, but acquaintance should solve it readily. The accompaniment is "sticky" only because of the key. Its crystalline texture satisfies the requirements of Emily Dickinson's guileless poem nicely. Tempo: ♩ -104MM.



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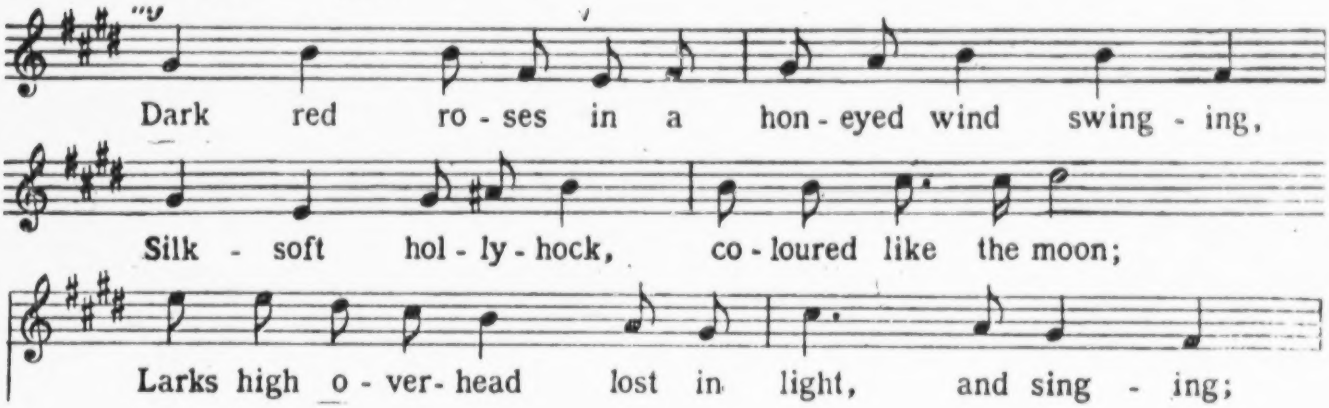
100

June — Roger Quilter B&H

E c#'-e" g'-d#" F V-1 A-1 M-B T-C

An ingratiating melody that meets the requirements of the poem. The song has charm and audience appeal. Not difficult. A flowing accompaniment that has the Quilter grace. Tempo: ♩ =96MM.



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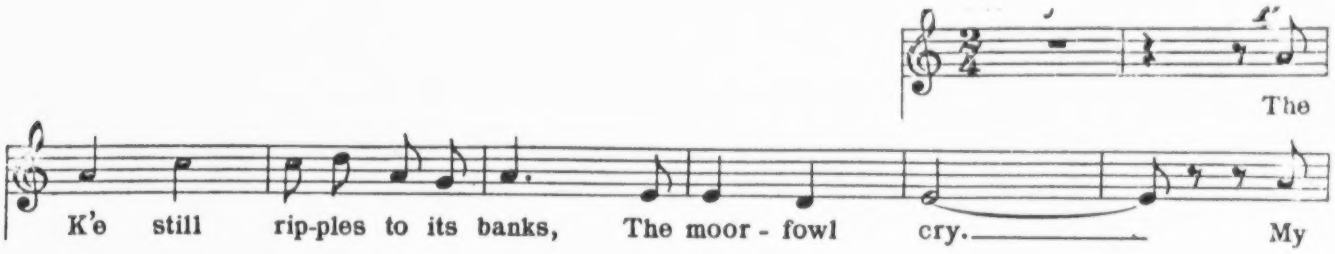
101

The K'e (Kay) — Celius Dougherty GS

a-minor d'-f" a'-e" F V-2 A-2 M-B T-B

A relatively high tessitura makes rather difficult what otherwise would be an easy song. The quasi-oriental idiom and the forlorn hopelessness implied by the melody match the poignant text, a translation of an 8th Century Chinese poem. If the tessitura can be sustained, all else is simple. Tempo: ♩ -76MM.



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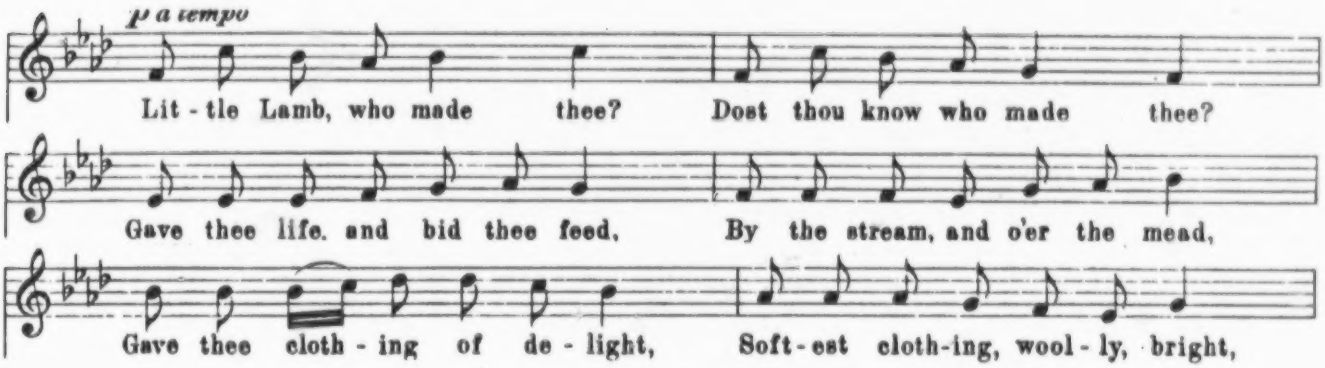
102

The Lamb — Theodore Chanler AMP

f-minor c'-d" c'-d" F V-2 A-2 M-A T-A

The limited range of the diatonic and rhythmically simple melody is aesthetically congenial with Blake's ingenuous poem. The poet and composer have provided the essentials. The realization of their inherent beauty is dependent on the musicality of the performers. The song must be performed simply and with no affectation. Tempo: ♩ -60MM.



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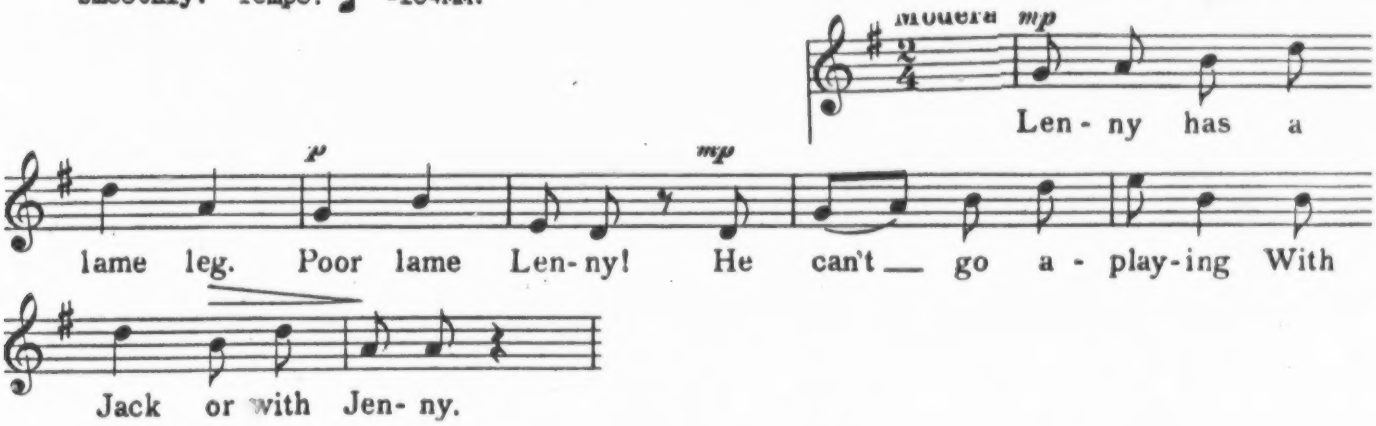
103

Lame Lenny — Alec Rowley M

G d'-e" g'-d" F V-1 A-1 M-C T-C

Lame Lenny is a little beggar who sings about the town. "Feel in your pocket and find him a penny." The text is tender and compassionate, but the young singer is only half aware of Lenny's grave situation so the tune is light-hearted. The song has simple charm. The transition from the key of G to Eb and back is accomplished smoothly. Tempo: ♩ -104MM.



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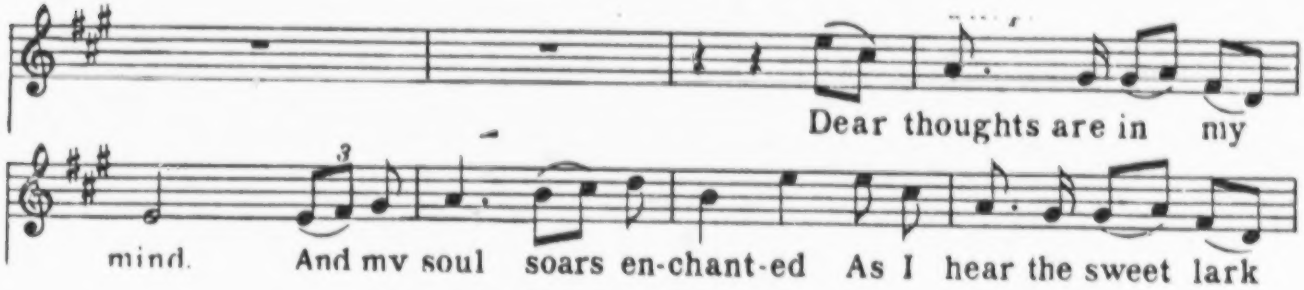
omit

The Lark in the Clear Air — Irish Air, arr. Herbert Hughes — B&H

A	d'-f#"	g#'-e"	M	V-1	A-2	M-B	T-B

The accompaniment of the Herbert Hughes setting of this engaging melody is effective. The two identical verses are highlighted by contrasted accompaniments...the second being introduced by an interlude in duplets and triplets. Only four accidentals appear in the accompaniment. Therefore, by superimposing the signature of Ab, the song may be lowered one-half tone with no difficulty. The tempo indicated (♩ -116MM) is too fast; ♩ -96MM is better.



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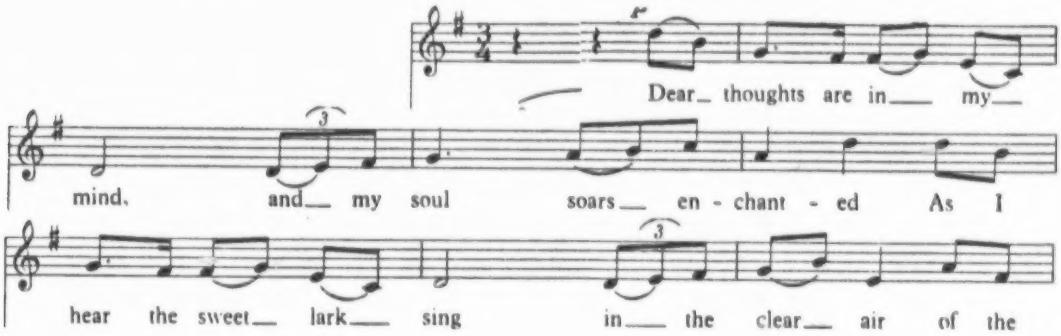
104

The Lark in the Clear Air — Irish Air, arr. Phyllis Tate — OX

Ab / G / F	c'-e"	f#'-d"	M	V-2	A-2	M-B	T-B

Of Irish melodies, this is one of the most ingratiating and the Tate accompaniment is excellent. The chaste, flowing melody requires a refined and warm tonal line - and the voice some flexibility. Key of G published in octavo form. Keys of Ab and F - piano voice edition. Tempo: ♩ -80MM.



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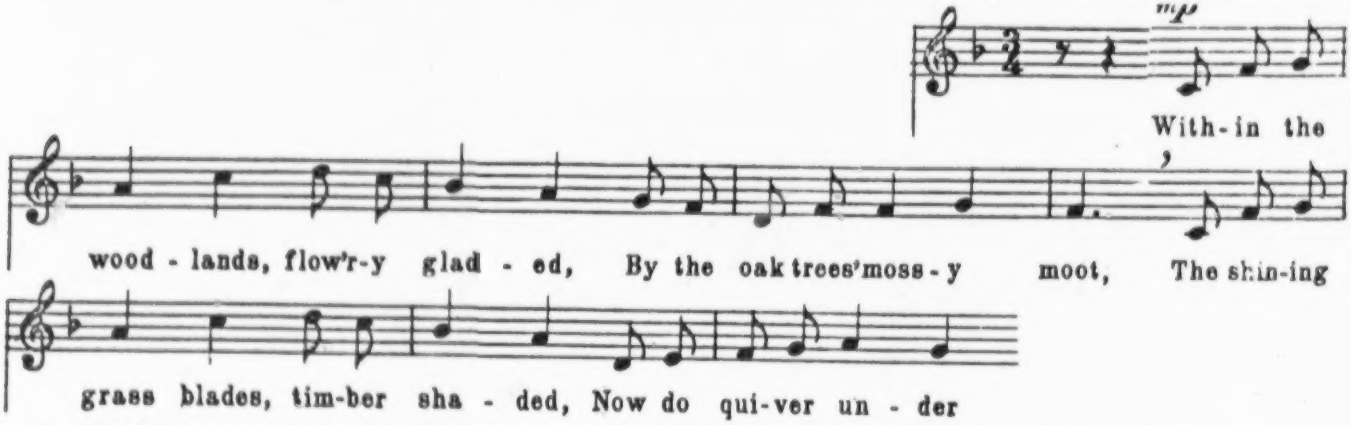
105

Linden Lea

Ralph Vaughan Williams B&H

F G A	c'-d"	f'-d"	M	V-1	A-2	M-A	T-B

One of Vaughan Williams' early songs that manifests his interest in English folk music. The melody is direct and masculine with a third verse to be sung at a quicker tempo - arriving at a resolute climax before a quiet close. The Key of G is probably better than A for the young tenor for the tessitura is rather high. Tempo: ♩ 88MM.



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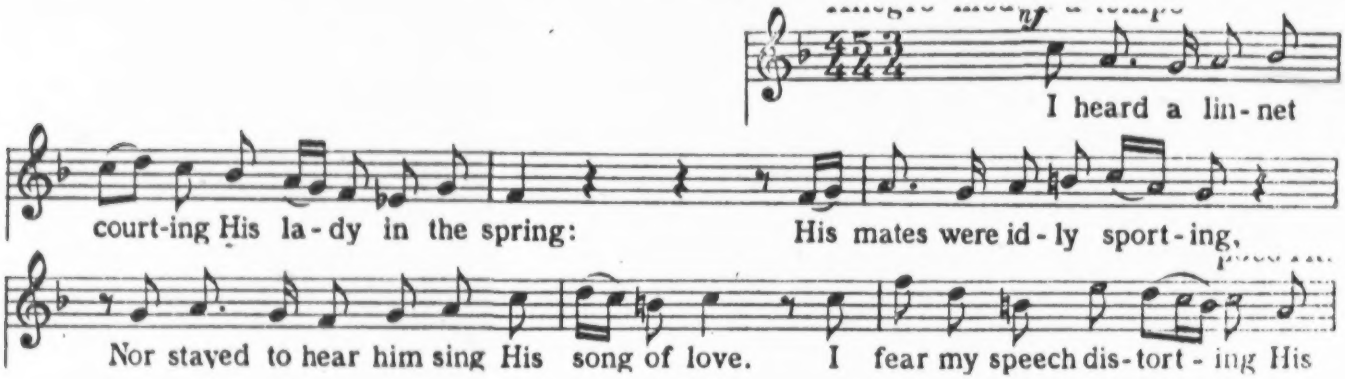
The Linnet 106

Ivy Herbert OX

F	eb'-f#"	f'-d"	F	V-3	A-2	M-A	T-A

The majority of phrases (is) sung without accompaniment. The piano is used principally to punctuate and/or connect the vocal line, and the two are not heard together until the last 10 measures of the song. Robert Bridges' felicitous poem is intoned on a congenial melody. The vocalism is not difficult in spite of metrical changes - nor is the accompaniment. Musicality is demanded, however. Tempo: ♩ -80MM. ♩ -100MM is indicated, but seems too fast. See, I heard a Linnet Courting, by Ian Parrott.



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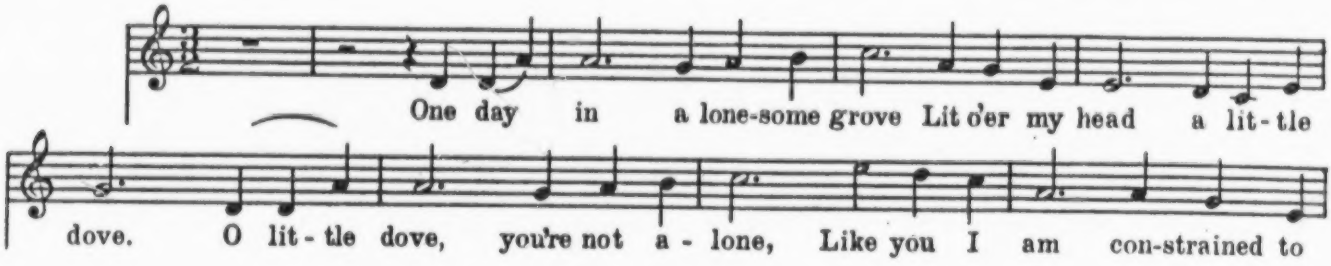
Omit

The Lonesome Grove

American Folksong CF
Set by Ernst Bacon

a-minor c-minor	c'-e"	g'-e"	M	V-2	A-1	M-B	T-C

Because the accompaniment is very sparse and should be played very quietly, the singer must be able to sustain the legato melodic line as if there were no accompaniment present. The mournfulness of the modal melody calls for a hollow and impersonal tone quality with little or no dynamic variety. The success of a performance depends on the tone quality used and the imagination of the singer. Tempo: ♩ -60MM.



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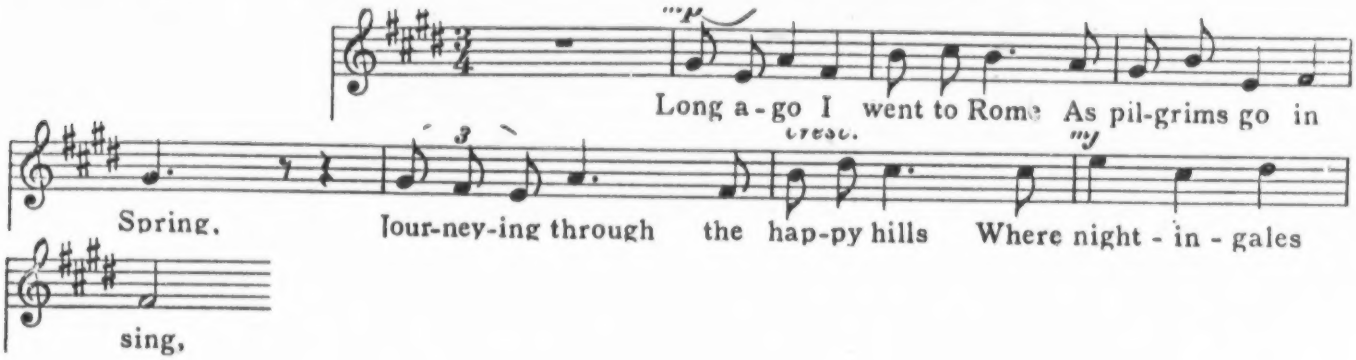
107

Long ago I went to Rome

H. E. Piggott AL

E D	d#'-f#"	f#'-d#"	F	V-2	A-2	M-B	T-C

Not difficult, but harmonically interesting as it drifts through nearly related keys. The prosody is good and brings forth some tasteful rhythmic turns in the melody. One f#" only - and it is an 8th-note. Tempo: ♩ -63MM.



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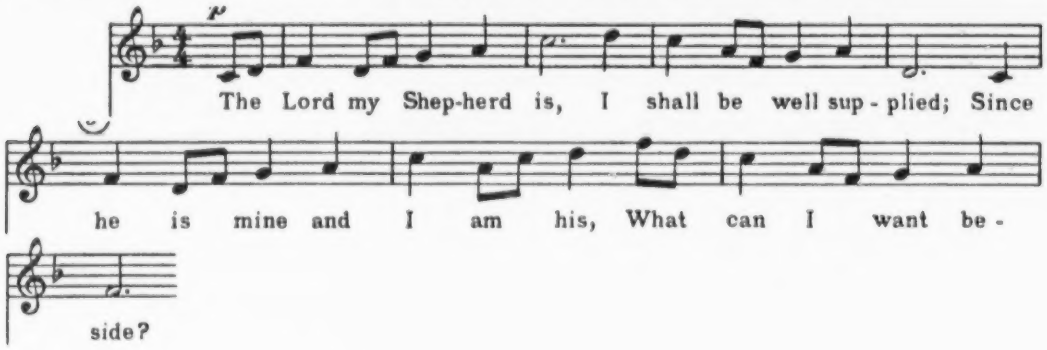
108

The Lord My Shepherd Is — Austin C. Lovelace — A

F	c'-f"	d'-d"	M-F	V-1	A-1	M-C	T-B

Complexity is not an essential ingredient of musical excellence, and this song is a good example. It is a simple and forthright setting of Isaac Watt's paraphrase of the 23rd Psalm. The melody flows easily and in outline, is not unlike the characteristic shepherd's tune. Tempo: ♩ -116MM. Published as a unison choral song, but quite satisfactory as a solo for a light, youthful voice.



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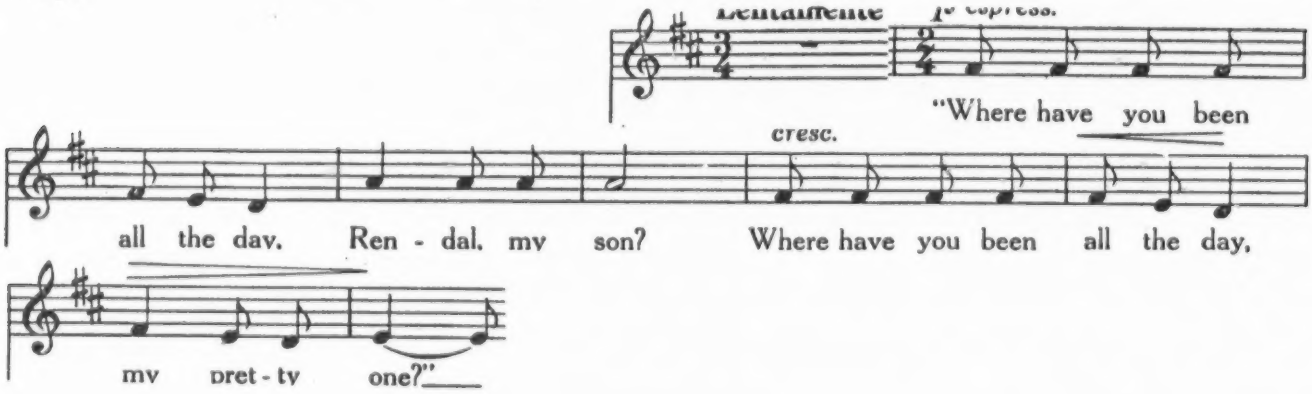
Lord Randal — English Ballad — JBC
arr. Granville Bantock

109

D	c#'-d"	d'-a'	M	V-2	A-2	M-C	T-B

See same title arranged by Cyril Scott. The text of the Bantock arrangement is somewhat different than the Scott, and the harmonization is more conventional. The key of D brings the setting within the vocal range of the average young baritone. It does call for the same ability to produce tone appropriate to the text, however. Due to the accompaniment, the tempo of the Bantock setting sounds better at a quicker tempo than that suggested for the Scott setting. Tempo: ♩ -72MM and ♩ -92MM at the Animando passages. Emphasize the tempo changes to prevent monotony.



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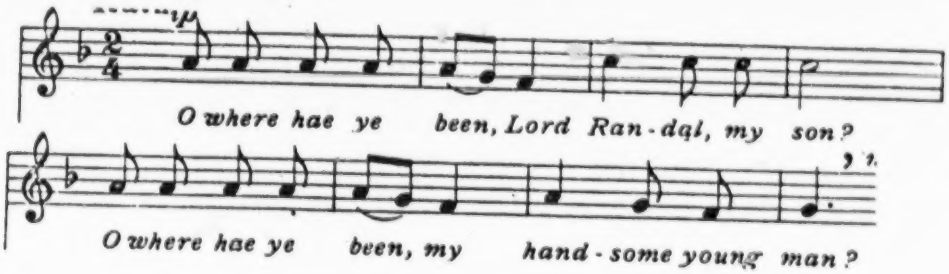
110

Lord Randal

English Ballad ELK
arr. Cyril Scott

F e'-f" f'-c" M V-3 A-2 M-B T-B

See same title arranged by Bantock. This colorful harmonization of the well-known ballad is only suitable for a lyric baritone with a solid f" or a tenor with a sizable voice. It calls for imagination and an ability to produce tone qualities appropriate to the dramatic text. When well sung, the song has audience appeal and is rewarding to the singer. Some rhythmic freedom is permissible, but only within the basic metrical pattern. Tempo: ♩ -63-66MM.



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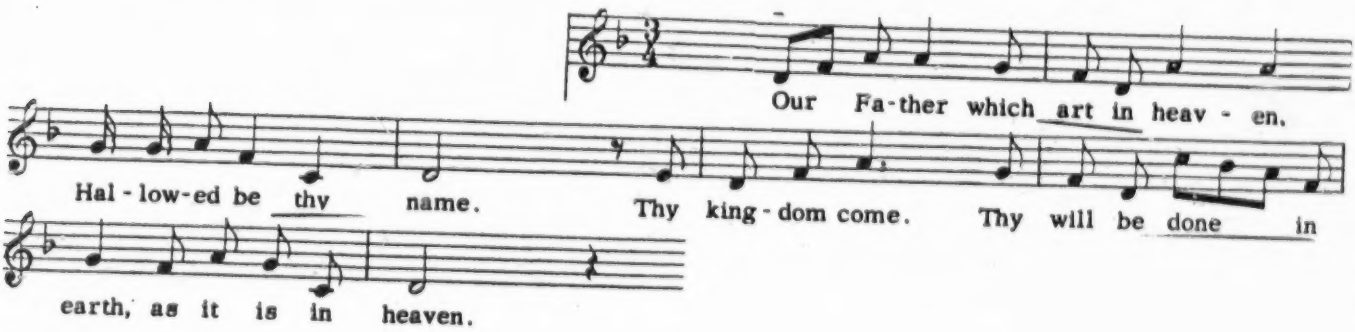
111

The Lord's Prayer

Ned Rorem P

d-minor c'-g" f'-eb" M-F V-3 A-3 M-A T-A

There is nothing sentimental about this setting. It is musically excellent and thematically logical. The accompaniment follows the diatonic melody a good deal and the intervals are within the harmonic chord structure. The dissonances are handled with restraint and are not extreme - which is as it should be in sacred solos. The climax on g" is sung on the first syllable of 'glory'. Tempo: ♩ -60MM.



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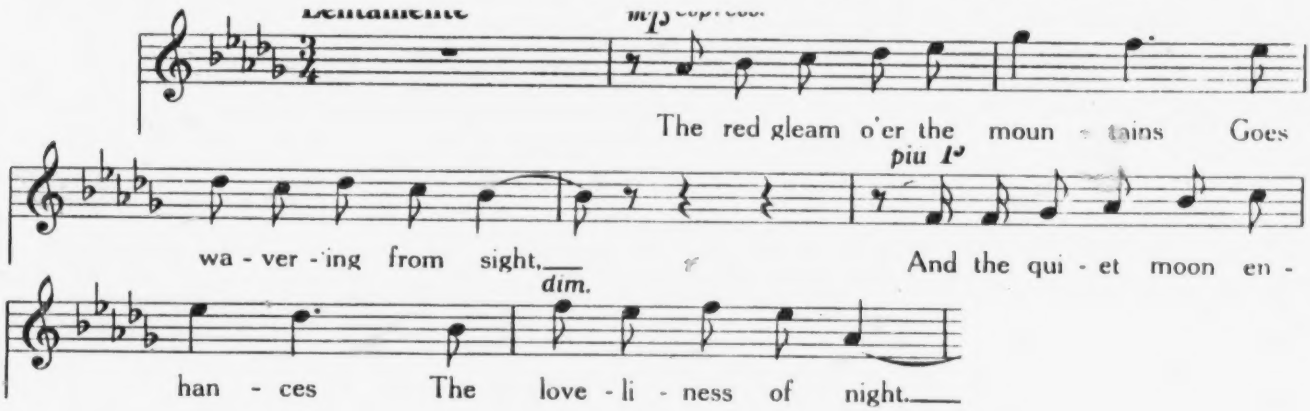
The Lost One — Granville Bantock JBC

Db c'-gb" f'-db" F V-2 A-2 M-C T-C

A mellifluous song with a pleasant text and melody. The accompaniment has an error in the eighth measure. It should read b double flat g-flat. Tempo: ♩ -72MM.



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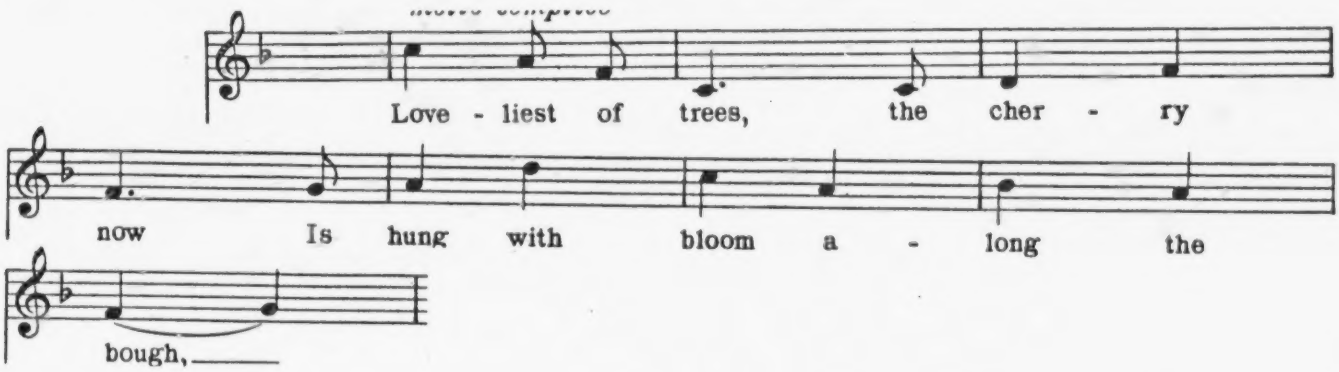
Loveliest of Trees — John Duke GS

F c'-d" c'-d" M-F V-1 A-3 M-B T-A

See same title composed by Leslie Woodgate. The vocal line is easy, but the accompaniment is a bit rough toward the end of the second verse. If the accompanist will take time to block out the chords in practice the difficulties will be minimized. The song is delightful, and, because of the limited range, it is very useful. Tempo: ♩ -96MM - no slower.



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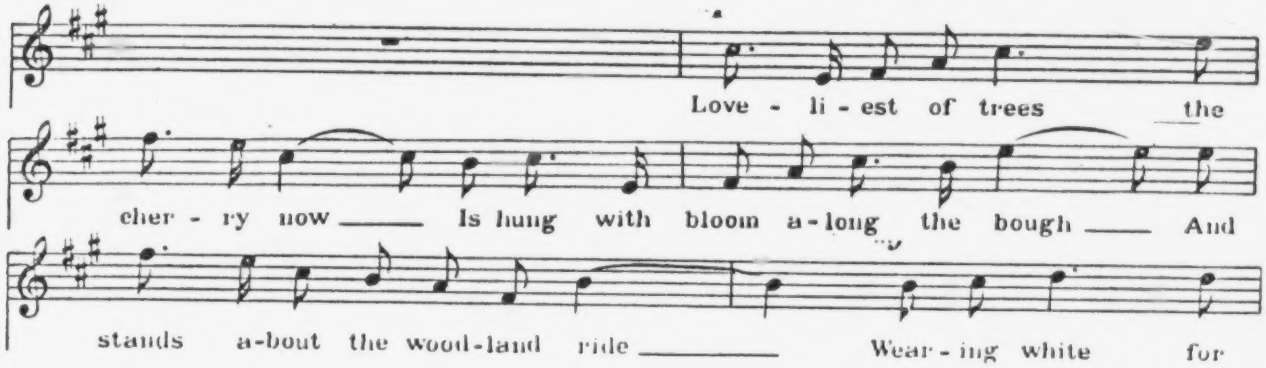
113

Loveliest of Trees — Leslie Woodgate JBC

A e'-f#" e'-d" M-F V-2 A-2 M-C T-A

See same title composed by John Duke. This setting of the A. E. Housman poem is graceful, and the key change provided in the second verse adds interest. The melody is diatonic and the harmonies are conventional. One f#" on the word 'bloom' might call for special attention. A transition from the Key of A to the Key of C# at the end is an eye-opener. Tempo: ♩ -84MM.



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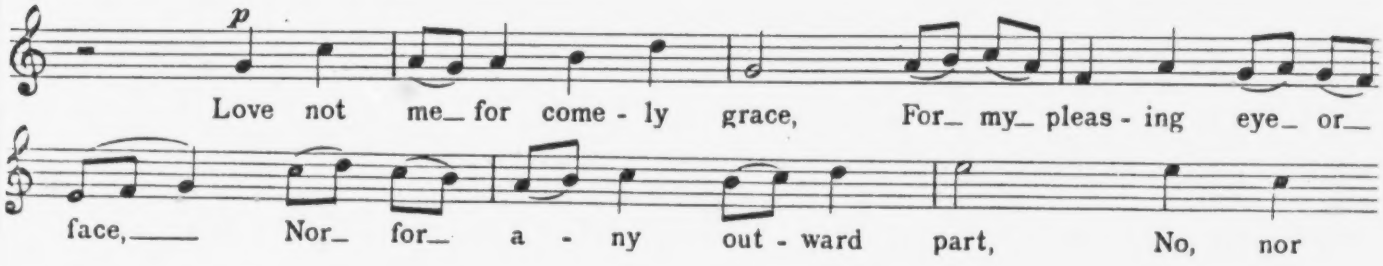
114

Love Not Me for Comely Grace — Gordon Jacob JW

C e'-f" f'-e" M-F V-2 A-3 M-B T-B

Tempo di Gavotta suggests the style of this undulating, diatonic melody. The vocal line requires flexibility for it runs along at a good clip - but aside from that it is easy. Descending thirds in the right hand - the left hand is simple - will call for practice. The accompaniment suits the words beautifully. Tempo: ♩ -126MM.



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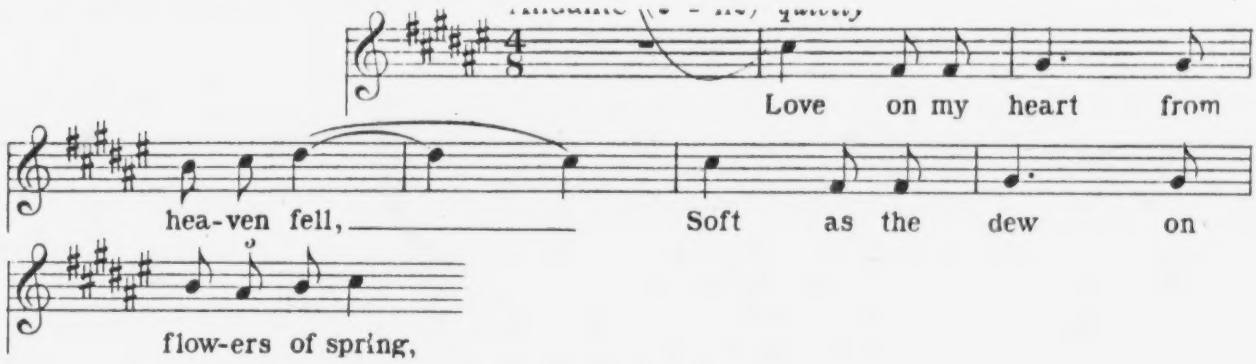
115

Love on my heart — Robin Milford NOV

F#	f#'-f#"	g#'-d#"	F	V-3	A-3 (high key)	M-A	T-A
Eb					A-2 (low key)		

This beautiful love lyric by Robert Bridges, is enhanced by the composer's perceptive setting. Many meter changes necessitate a fine rhythmic sense on the part of both singer and accompanist. Although not technically difficult, the high key with its many sharps makes the accompaniment "sticky." Because there are no chromatics in the accompaniment the key signature of F can be superimposed and the same notes played. The lower key (Eb) is also easier. The words 'sweet' and 'be' on f#" (high key) eb" (low key) are not vocally easy. Tempo: ♩ -112MM.



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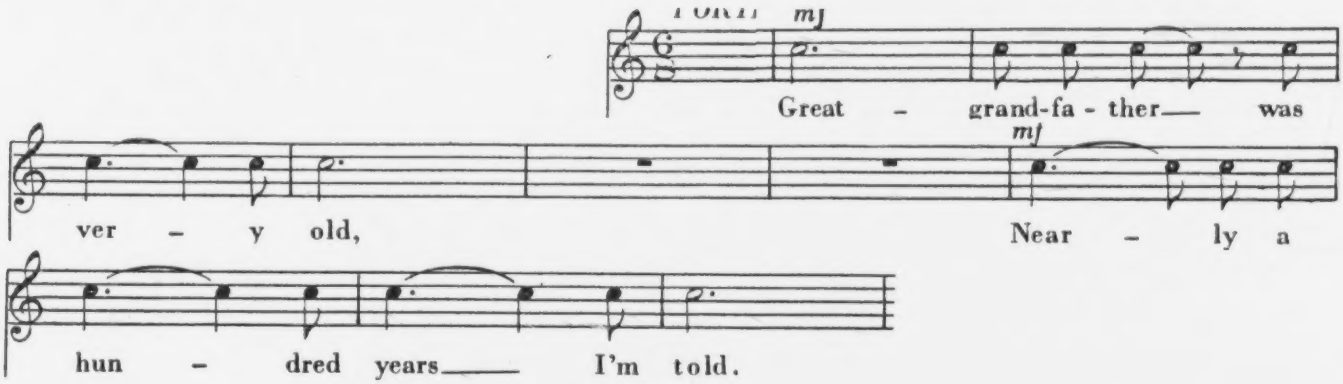
114

Love Story — Irving Mopper CF

C	d'-e"	g'-c"	M-F	V-1	A-3	M-C	T-C

Instead of suggesting a tempo, the composer has indicated a mood - portentous. The song, however, is only quasi-ominous for the text is droll and the setting clever and entertaining. Scale passages in the accompaniment scurry and rhythms require coordination. The singer must be able to communicate a text well. Tempo: ♩. -63MM.



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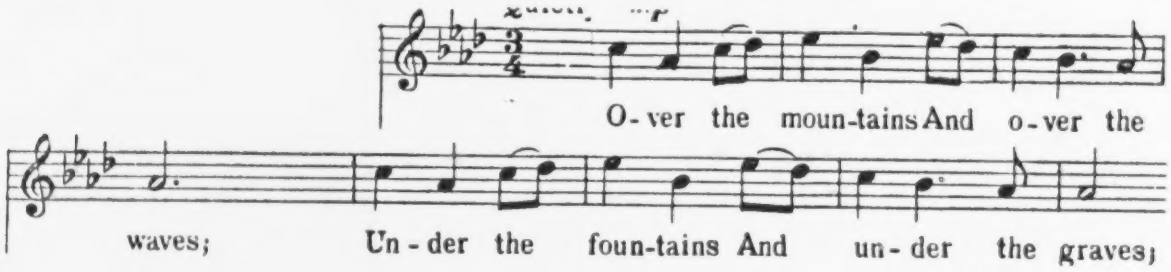
117

Love Will Find out A Way

English Folktune ROW
Set by John Edmunds

Ab F	eb'-eb"	eb'-eb"	M-F	V-1	A-2	M-B	T-B

Mr. Edmunds succeeds is dressing the simplest of melodies with a musically interesting accompaniment. The harmony, although not complex, is not commonplace and the rhythmic structure is exemplary. Tempo: ♩ -108MM.



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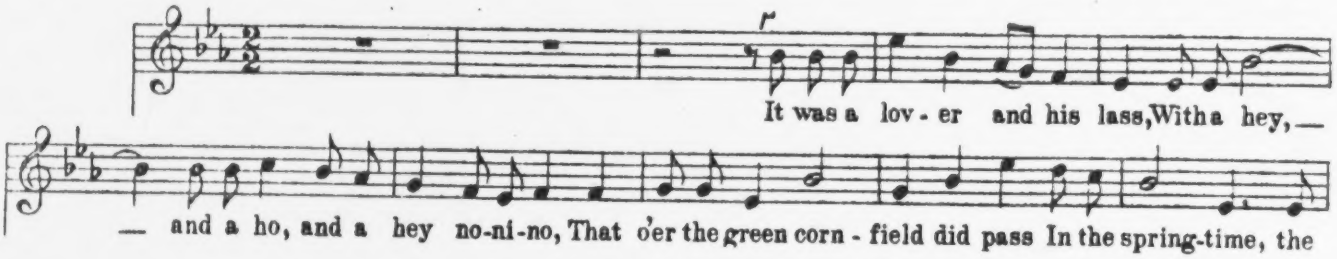
The Lover and His Lass

E. J. Moeran NOV

Eb	eb'-f"	eb'-f"	M-F	V-3	A-3	M-A	T-A

When phrase piles upon phrase - as is the case in this quick and wordy song - it is sometimes difficult to know just where to take a breath, but the phrasing can be solved. The brisk tempo ♩ -80-88MM makes good articulation essential and the accompaniment (staccato chords throughout) difficult. The vocal line is rhythmically catchy at times, but basically the song is forthright.



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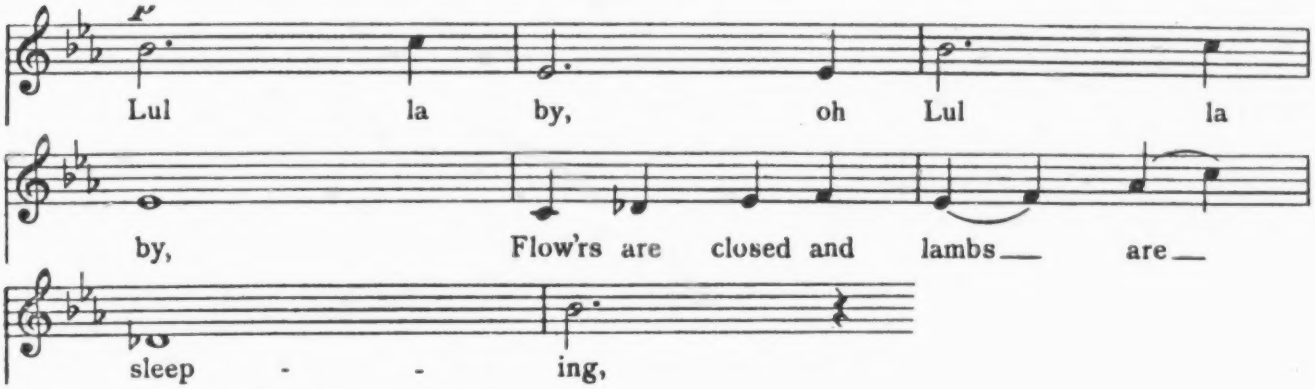
119

Lullaby — Cyril Scott — GAL

F Eb Db	c'-eb"	eb'-eb"	F	V-2	A-2	M-C	T-C

This pleasant song has been in the general repertoire for many years. It is tuneful, but not very easy vocally, for several high pitches must be sung on long 'e'. The accompaniment requires crossing the left hand over to play three and four-note chords. Optional notes do limit the range to eb", but when used, the sweep of the melodic line suffers. If used, the medium key is recommended. A smoothly gliding legato must be maintained. Tempo: ♩ -104MM.



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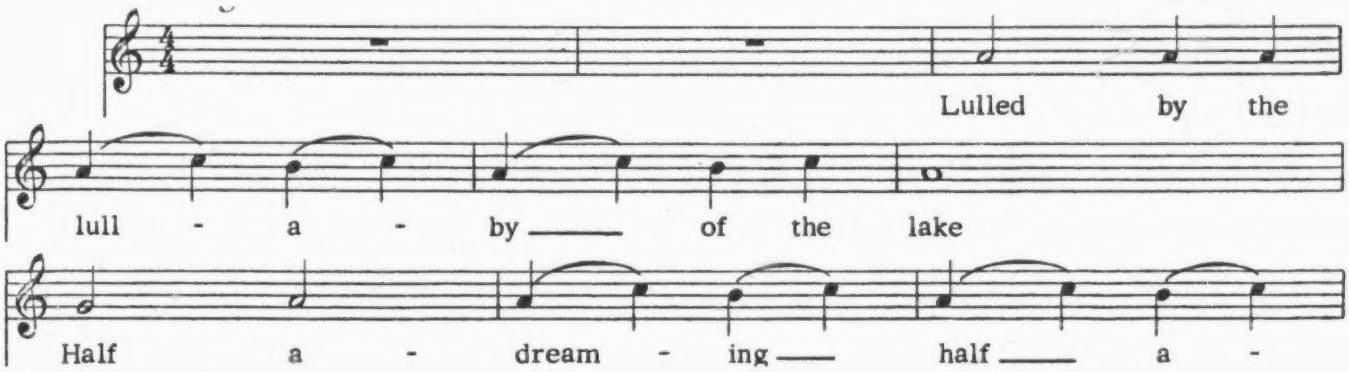
120

Lullaby of the Lake — Alan Hovhaness — P

a-minor	g'-e"	g'-e"	M	V-2	A-2	M-A	T-A

The gossamer accompaniment is only melodic and lies mostly between a" and a'''. The pianist is instructed to make it "dance like, very lively." The diatonic vocal melody has an undulating motion suggesting the rocking of a small boat. The text, a love poem, is not for the high school freshman. The aesthetic taste and musicality of the singer must be reasonably mature. Tempo: ♩ -126MM.



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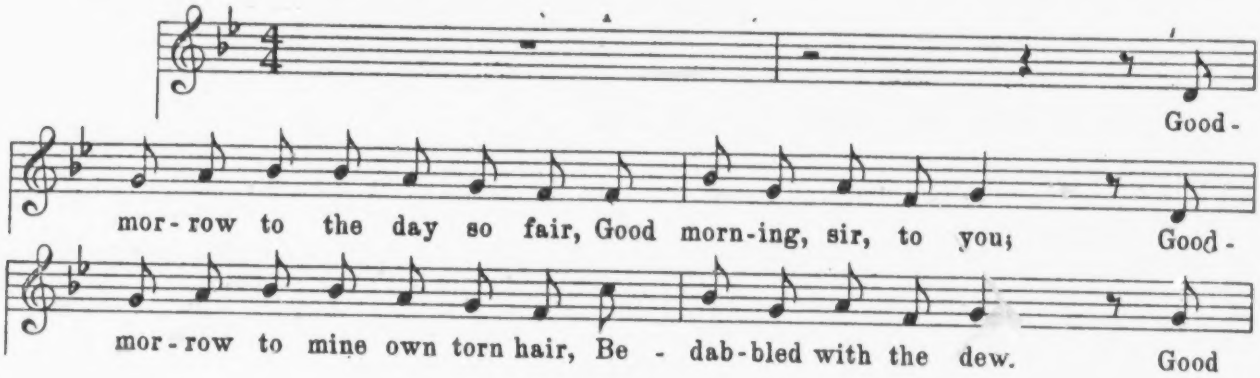
omit

The Mad Maid's Song — John Hind — NOV

g-minor	d'-f"	g'-d"	F	V-2	A-2	M-B	T-B

The singer, a simple and ingenuous young girl, is distraught by the death of her lover. The innocent, unpretentious and folk-like melody is modal and adapts itself well to Robert Herrick's (1591-1674) lyric. Good articulation is needed to communicate the text. Tempo: ♩ -88MM.



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omit

Madonna and Child — Eric H. Thiman — C

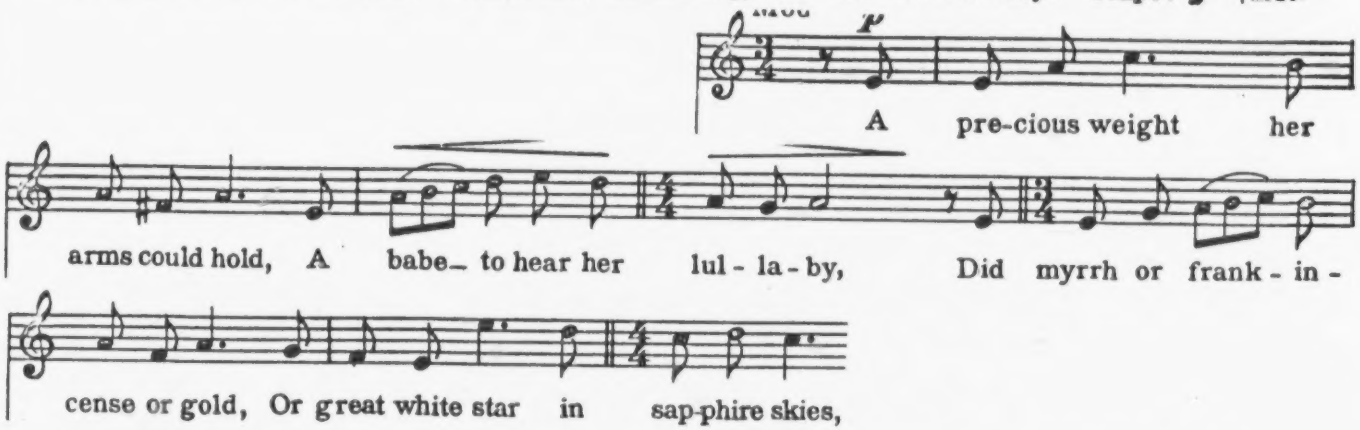
F D	e'-f"	f'-d"	F	V-1	A-2	M-C	T-C

A euphonious song with musical characteristics associated with the Christmas season. It is musically tasteful and vocally easy. Tempo: ♩ -66MM.

Mary's Gift (A Christmas Carol) Richard Bales PI

a-minor b-e" e'-d" F V-2 A-2 M-A T-A

An unusual and striking carol. Neither melody nor accompaniment is in the "traditional" Christmas style, yet the song has those characteristics associated with the season. The phrase "Her Son to lead my son to God" may be symbolically interpreted. The low b occurs but once and could be sung at the octave without doing an injustice to the song. Musically demanding, but not technically. Tempo: ♩ 72MM.



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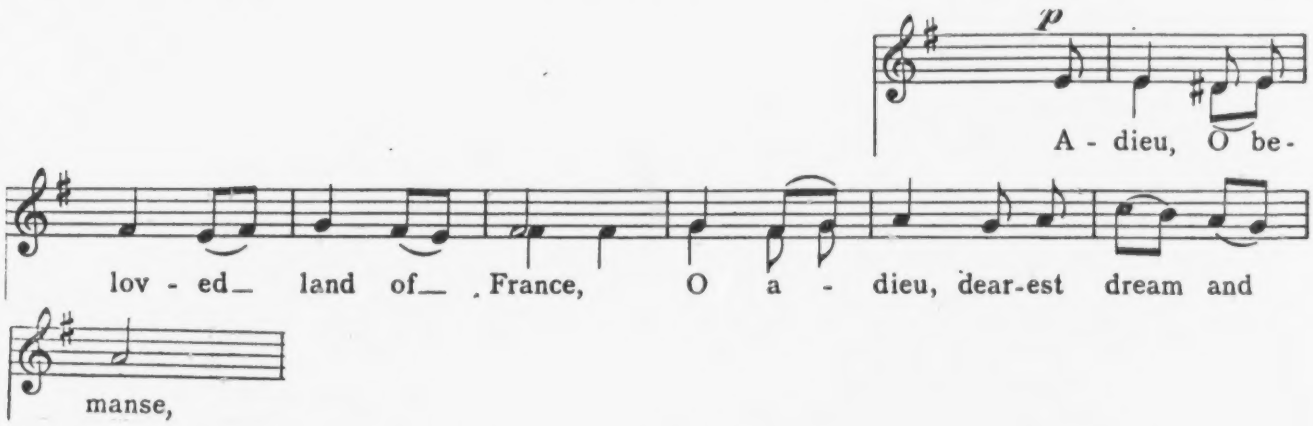
Mary Stuart's Farewell To France Lazare Saminsky CF

e-minor d#'-f#" e'-d" F V-1 A-1 M-B T-B

The composer has used a good translation of a traditional French text and has set it in a poignant and effective manner. The singer is called on to sing f#" pianissimo, but the vowel in each of the two instances is good. All else is vocally easy. Tempo: ♩ -66MM.



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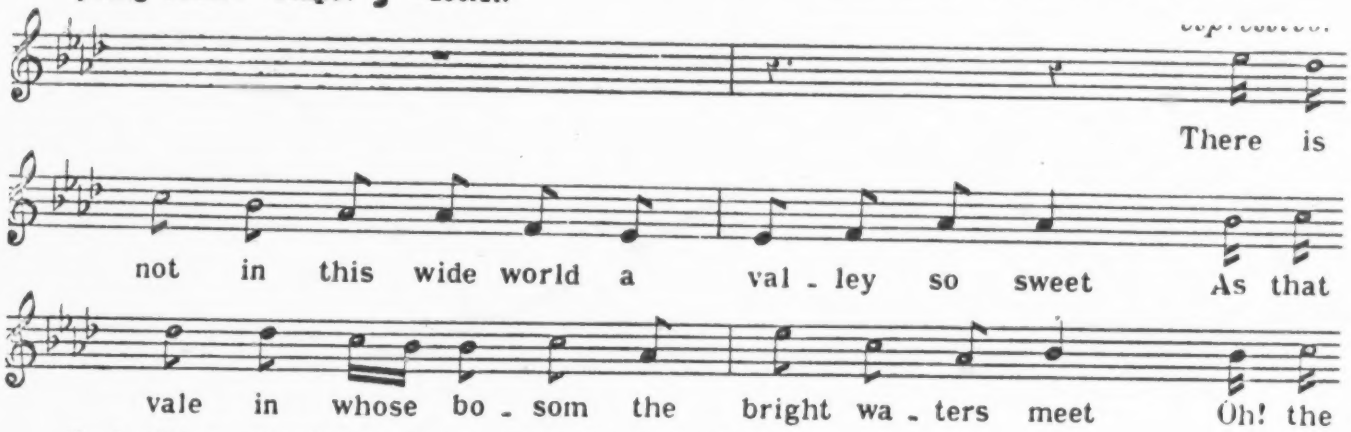
The Meeting of the Waters

Irish Air JBC
arr. Herbert Hughes

Ab eb'-eb" eb'-eb" M-F V-1 A-2 M-B T-B

When a lovely melody and poem (Thomas Moore, 1779-1852) are given an artistic accompaniment the result transcends the "folk song" classification and becomes an "art song". Here is an art song. Vocally, the song presents no problems for the diatonic melody in 6/8 flows smoothly. The accompaniment, although not overly difficult, calls for a firm technique. The song is particularly well-suited to the young tenor. Tempo: ♪ -100MM.



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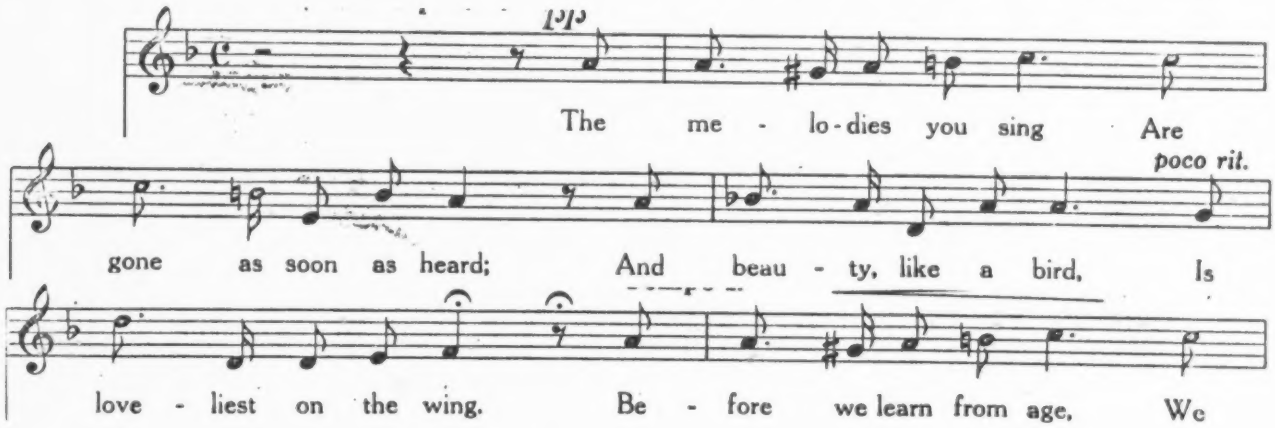
The Melodies You Sing

Martin Shaw JBC

F d'-d" d'-d" M-F V-2 A-1 M-A T-B

The sensitive and introspective poem by Clifford Bax, is given a quietly reserved setting. A successful performance is dependent on fine musicality. Tempo: ♩ 60MM.



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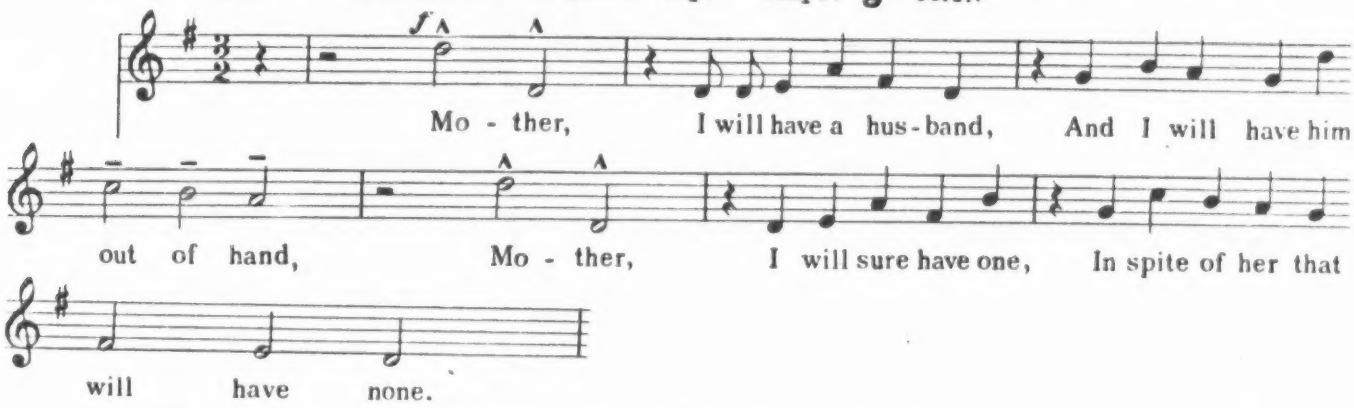
Mother, I will have a husband — Gordon Jacob — M

G — d'-e" — d'-e" — F — V-2 — A-3 — M-B — T-B

This saucy tune with its clever rhythms must be sung in an impish manner to gain the most from the jocular text. The melodic intervals are not difficult. The accompaniment, however, is demanding rhythmically and two short passages of successive chords will need practice because of the quick tempo. Tempo: ♩ -88MM.



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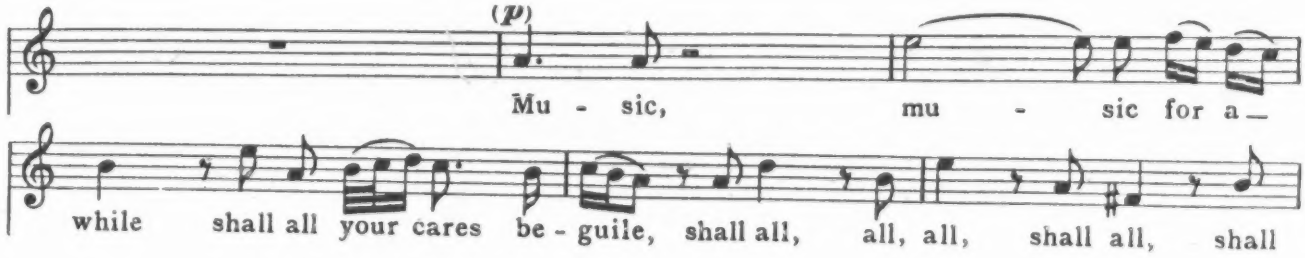
Music For A While — Henry Purcell, arr. Michael Tippett and Walter Bergman — SCH

a-minor, f-minor — e'-f" — g'-d" — M-F — V-3 — A-2 — M-A — T-A

The Tippett and Bergman realization of Purcell's figured bass is excellent in that it is not overly ornamented. The song requires vocal flexibility, a fine rhythmic sense, and the ability to sing one fairly long phrase. The legato line is stylistically demanding. Melismatic passages will demand an agile technique, but the musical reward will compensate for the necessary work. Tempo: ♩ -60MM.



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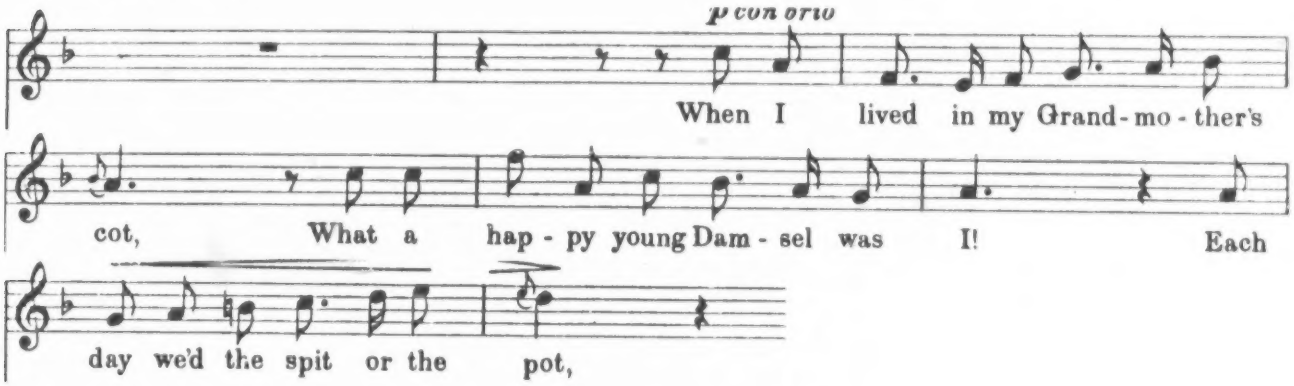
124

My Grandmother's Cot

Thomas Arne M

F d'-f" f'-d" F V-1 A-2 M-B T-C

"When I lived at my grandmother's cottage I had good food and a horse to ride, but they did not satisfy that certain feeling. At last - a brisk husband I got". This amorous text, a bit suggestive but not coarse, is set to a whimsical melody that bounces along in 6/8 meter. No problems. A choice song for the light lyric voice. Tempo: ♩, -68MM.



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2nd thought - melodic

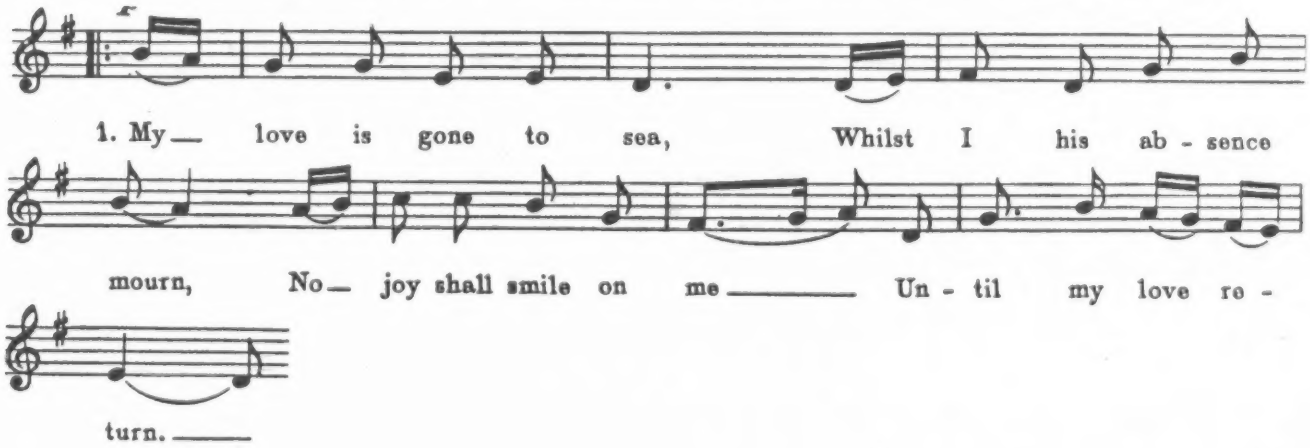
126 A

My Love is gone to Sea

Francis Hopkinson CF
arr. Oliver Daniel

G d'-g" g'-d" F V-2 A-2 M-B T-B

The g" occurs once at the climax of each of three verses. Otherwise, the graceful melody is medium in range. Some vocal flexibility is required. The arranger has provided an accompaniment appropriate to this early American song. Tempo: ♩ 63MM.



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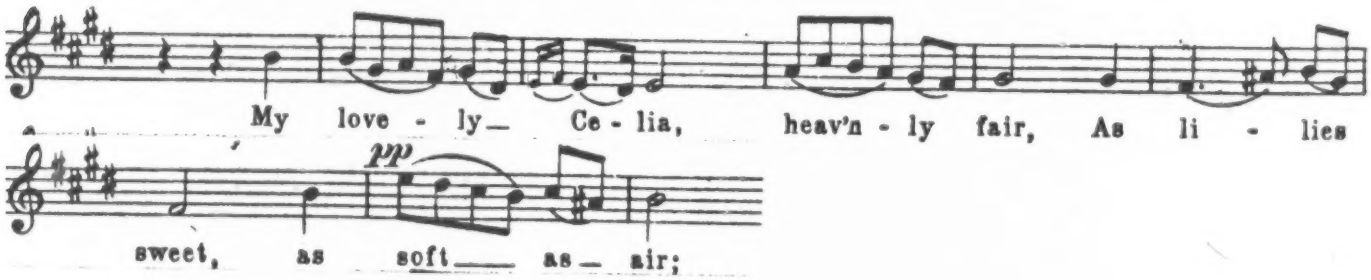
My Lovely Celia

George Monro B&H
arr. H. Lane Wilson

G

E b-e" f'-c" M V-3 A-1 M-B T-B

The ability to sing a suave legato vocal line is needed for an effective performance of this beautiful, well-known song. Two e" 's to be sung pp also present a technical problem for the young singer. The song has its rewards for the competent singer who is willing and able, however. The second syllable of the word "dying" in the second verse is best sung on a'. Sing the first syllable on three notes. The high key (G) is not recommended unless the tenor has exceptional technique.
Tempo: ♩ -72MM.



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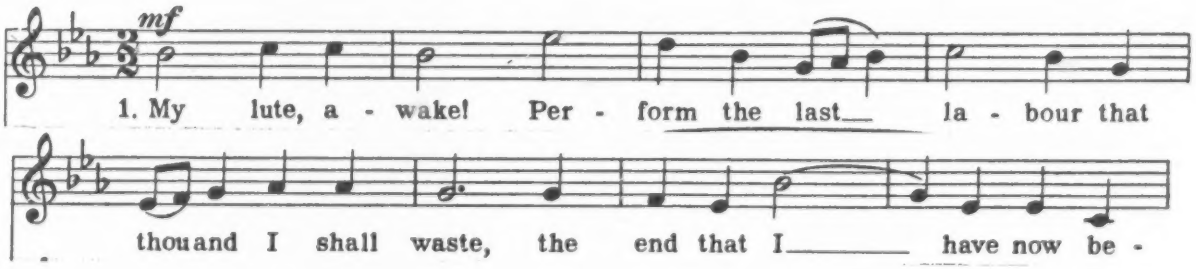
My Lute, Awake

Welford Russell BMI

Eb c'-eb" eb'-c" M V-2 A-1 M-B T-B

The composer has given the Thomas Wyatt (1503-1542) text a setting similar in character to the lute songs of the 16th Century. One might believe John Dowland had written this song. Style and rhythms must be correct. Tempo: ♩ -63MM.



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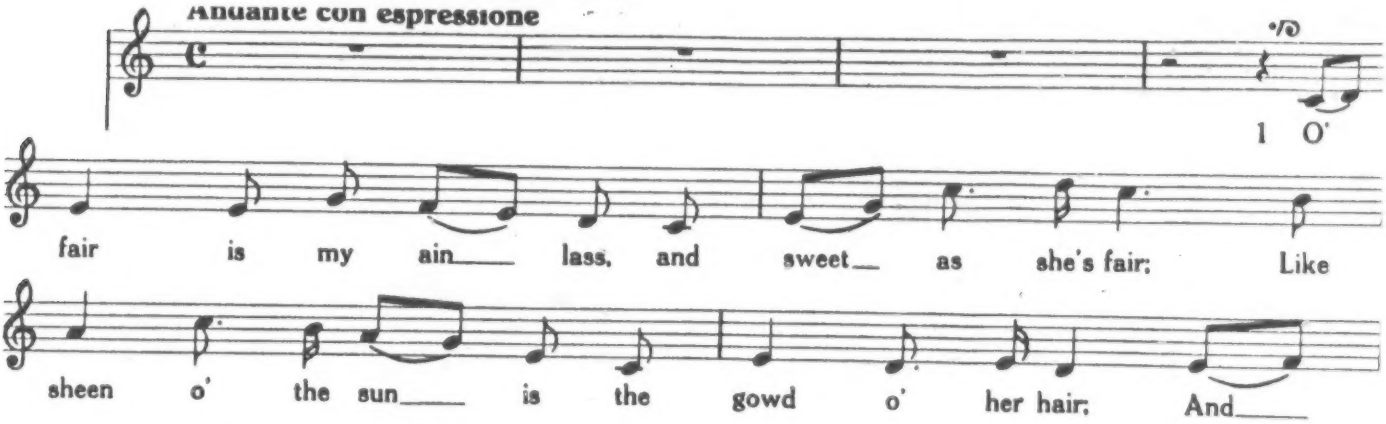
omit

My Nancy

A. Lochhead PAT
arr. J. Michael Diack

C Eb	c'-e"	e'-c"	M	V-1	A-1	M-C	T-C

There are some dialectal words in this pleasant Scottish song that the arranger has harmonized in a conventional fashion. The melody is tuneful and presents no vocal or musical problems. Tempo: ♩ -80MM.



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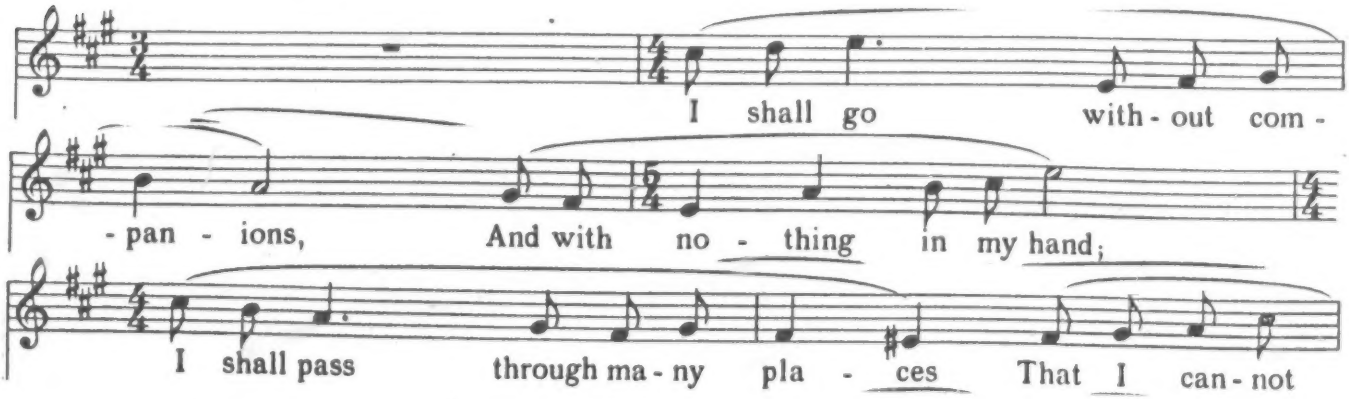
129

My Own Country

John Raynor OX

A	e'-f#"	a'-e"	M-F	V-2	A-2	M-A	T-A

The irregular phrases created by using varied meters (3/4 - 4/4 - 5/4) give singular interest to a diatonic melody which, otherwise, might have been ordinary. The accompaniment weaves a counter-melody about the vocal line and the general effect is a pastorale. The text is nostalgic - "I shall go to my own country, Which is a pleasant land." Tempo: ♩ -88MM.



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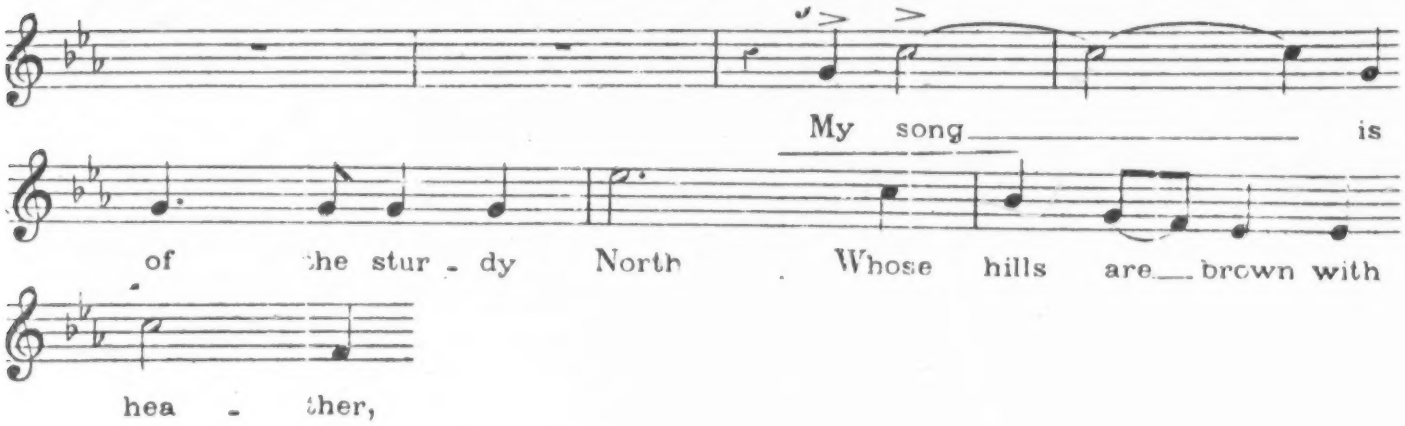
My Song is of the Sturdy North — Edward German — JBC

c-minor d-minor	c'-eb"	eb'-c"	M	V-2	A-3	M-C	T-C

This virile text is set to a good, robust and forthright tune with accompaniment to match. The singer must be vocally secure on eb" for the pitch occurs a number of times. The quick tempo makes the accompaniment somewhat difficult, although the chords in themselves are not complex. Tempo: ♩ -132MM.



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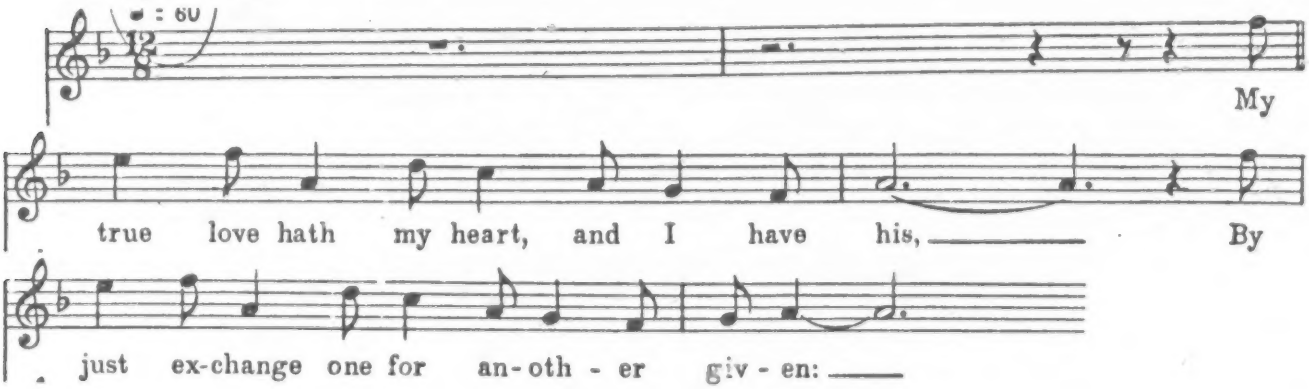
My True Love Hath My Heart — Jeff Alexander — DEL

F	c'-f"	f'-d"	F	V-1	A-2	M-C	T-B

A simple setting of a naive poem. The graceful melody presents no problems save that it begins on f" in both verses. The accompaniment lies well and moves in eighth-note patterns (12/8) throughout the song. Keep an easy 4 beats per measure. Tempo: ♩. -60MM.

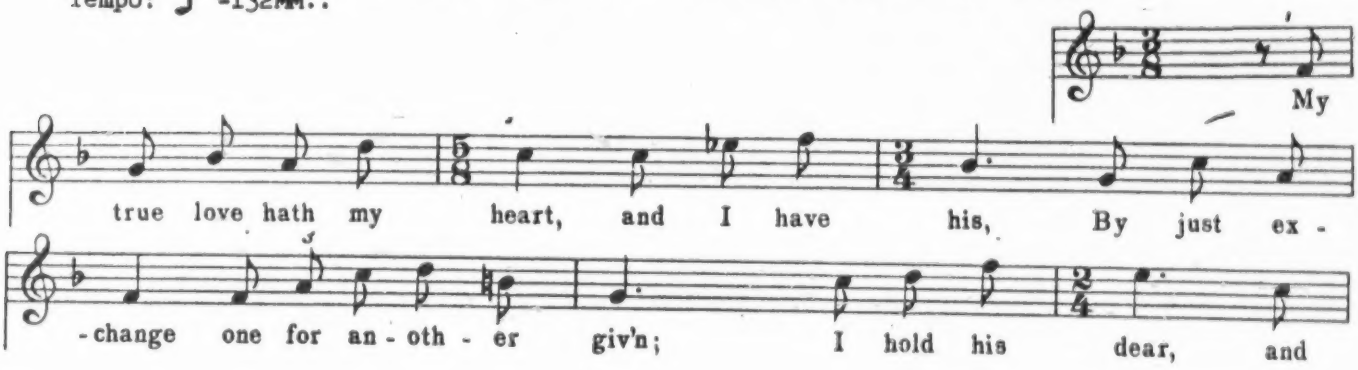


Poem by: Sir Philip Sidney; Music by: Jeff Alexander; © Copyright MCMXLVIII by Leeds Music Corporation, 322 W. 48th St., New York. Used by permission. All Rights Reserved.

My True Love Hath My Heart — Bruce Montgomery NOV

F d'-f" f'-d" F V-3 A-3 M-A T-B

Harmonically, this setting is the most interesting of the three listed. The song is rhythmically intricate (3/8 - 5/8 - 3/4 - 2/4) and, consequently, somewhat difficult. The melody, however, is diatonic. The naive text is appealing. Tempo: ♪ -132MM..



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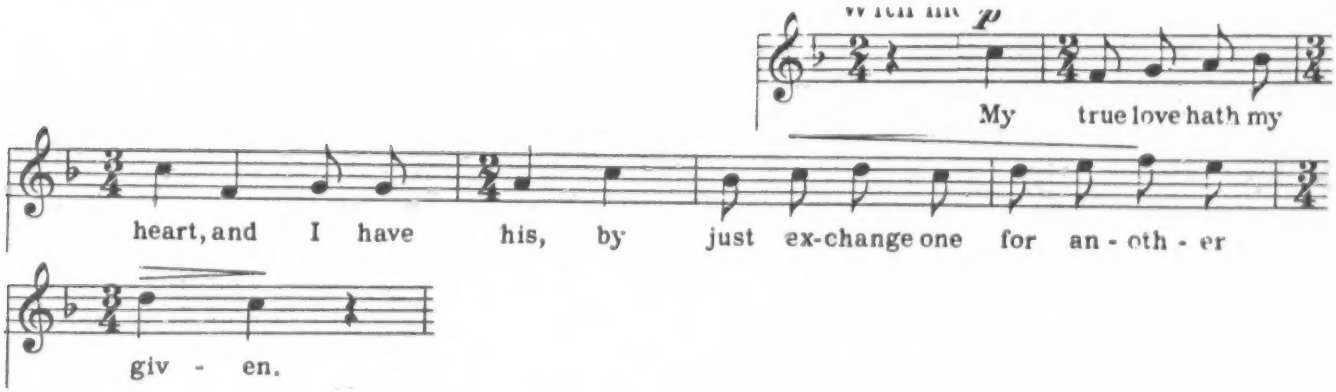
My True Love Hath My Heart — Welford Russell BMI

F f'-f" f'-d" F V-1 A-2 M-B T-B

Imaginative use of meter changes (2/4 - 3/4) makes this simple song with its winsome text musically interesting. No problems. Tempo: ♩ -92MM.



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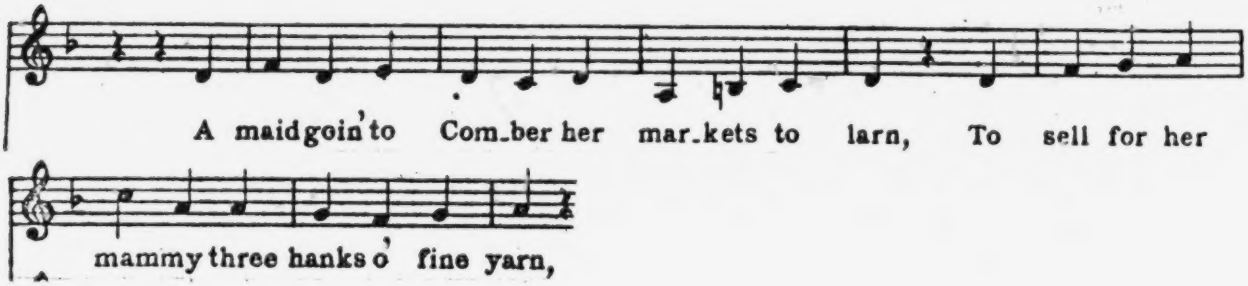
133

The Next Market Day

Ulster Melody B&H
arr. Herbert Hughes

d-minor	a-c"	a-c"	M	V-1	A-1	M-C	T-C

A catchy encore tune in the natural minor key. The requirements needed are an ability to enunciate clearly at a quick tempo and sing with a glint in the eye. The accompaniment is very sparse. Tempo: ♩. -88MM - one beat per measure. The song must swing.



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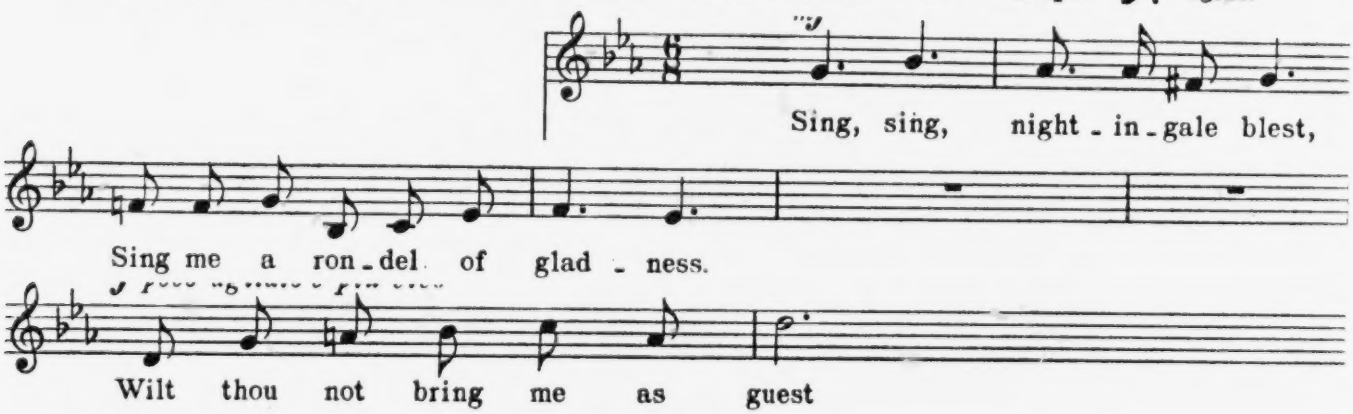
The Nightingale

Frederick Delius AUG (GAL)

G (not recommended)							
Eb	b-eb"	f'-c"	F	V-2	A-2	M-B	T-C

Successive 7th chords used chromatically provide an identifying harmonic color for this pleasant-sounding melody. The text is a passable translation of a German poem. "Wilt thou" can be improved by a change to "will you", "thy" to "your" and "Ah" to "Oh". One difficulty - each of the three verses closes on eb". Tempo: ♩. 63MM.



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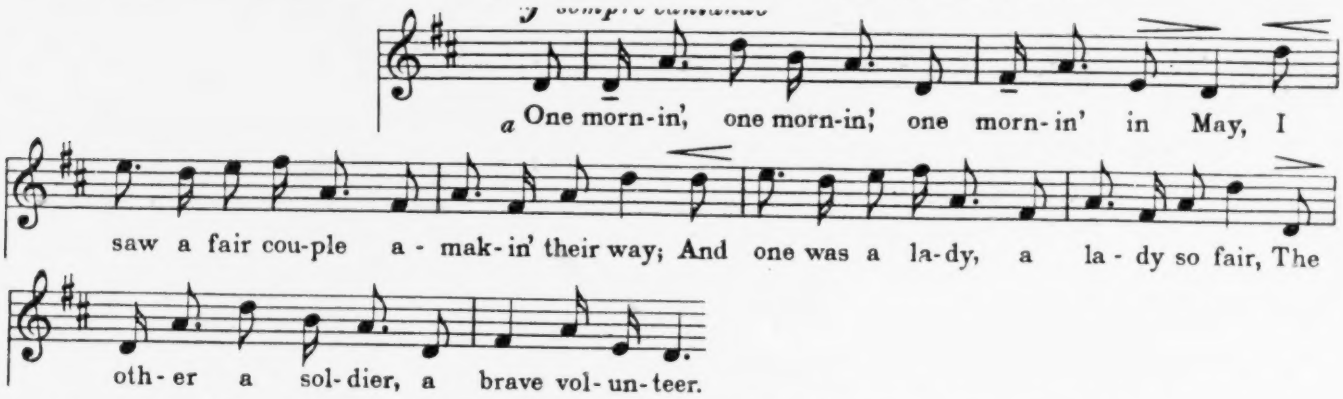
The Nightingale

East Tennessee and Western Virginia TP
Mountain Ballad
arr. Clifford Shaw

134

D d'-f#" d'-f#" M-F V-2 A-2 M-C T-C

The accompaniment of this setting is somewhat extravagant for a folk song. It does support the vocal line well, however, and is musically good. Many dotted rhythms (♩.♪ and ♪♩.) supply the ingredients for a lighthearted song. None of the f#" 's needs sustaining. Tempo: ♩.-52-54MM. ♩. -48MM is a bit slow.



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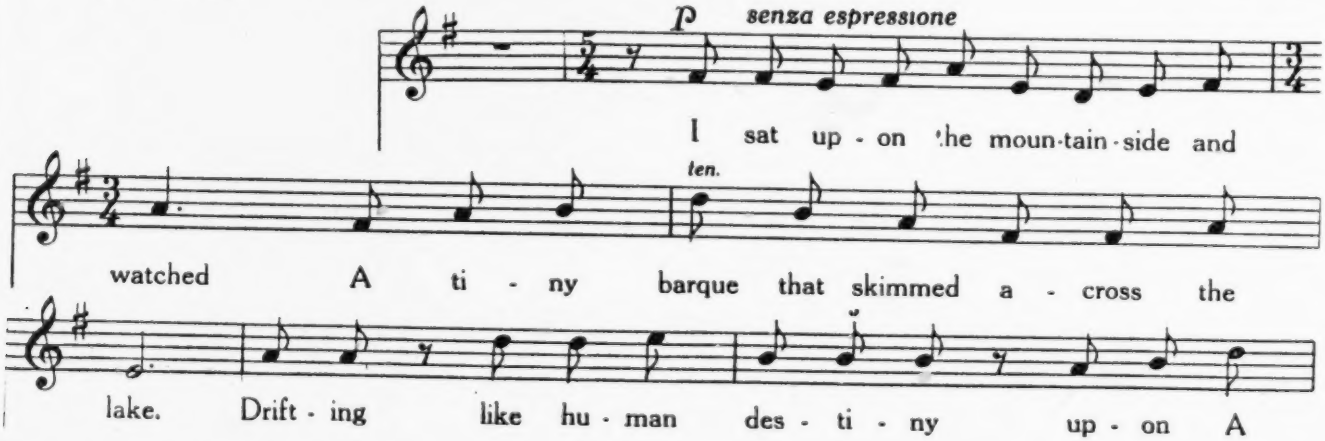
Night on the Mountain

Granville Bantock JBC

135

a-minor c'-e" e'-d" F V-1 A-1 M-C T-B

The ability to sing a melody expressively without accompaniment is needed to perform this song for the piano plays an introduction, an interlude and a coda only - never with the singer. The text is a translation of an 8th Century Chinese poem. The melody is appropriately modal. To be sung freely, but with a basic tempo of ♩ -108MM.



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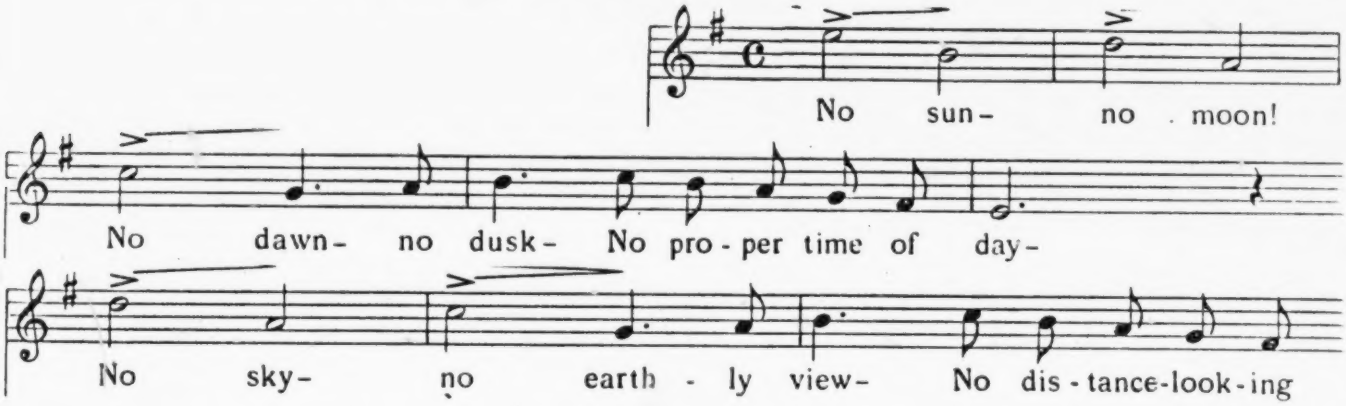
136

No — Martin Shaw JBC

e-minor b-e" e'-c" M-F V-2 A-1 M-C T-C

The sombre text tells of the dreariness of November. "No fruits, no flowers, no leaves, no birds, November." The song is not for a lyric voice. A sizable tone is necessary to meet the requirements of the text and the quality needs to be on the dark side. The diatonic melody is accompanied principally by sustained chords. The low b occurs once and is sustained. Tempo: ♩ -92MM.



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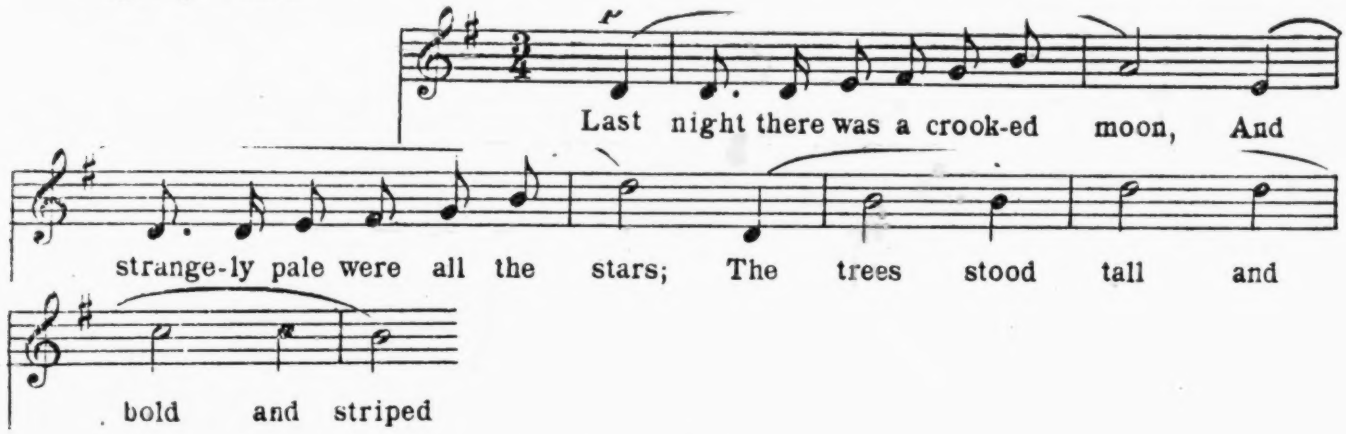
137

Nocturne — Frederick Keel JBC

G c#'-e" d'-d" M-F V-1 A-1 M-B T-B

Melodically and harmonically unsophisticated, but a musically satisfying song. A "night piece" in a quiet mood. An atmospheric text with an accompaniment to match. Tempo: ♩ -80MM.



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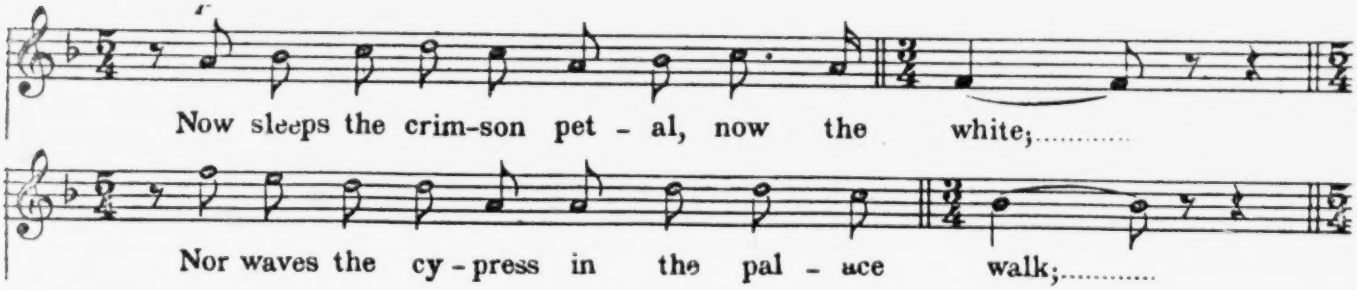
138

Now Sleeps the Crimson Petal — Roger Quilter B&H

F	d'-f"	f'-d"	M-F	V-2	A-1	M-A	T-A
Gb							
Eb							
D							

Of Roger Quilter's many songs, this is probably the best known and is one of the finest. The graceful, legato melody complements the Tennyson poem. A satisfactory performance requires an f" sung both forte and piano. Notice that in measures 6 and 17 all notes of the previous measure are tied except d' - a characteristic Quilter technique - the repetition of a single pitch. The first 4 notes in measure 21 (ad. lib.) are best sung quite slowly (𝅘𝅥𝅯 -120MM). Tempo: ♩ -58MM.



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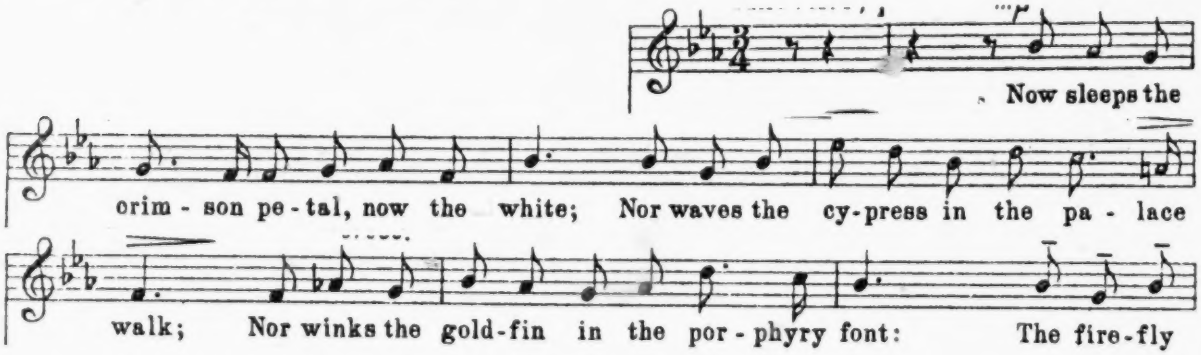
139

Now Sleeps the Crimson Petal — Eric H. Thiman NOV

Eb	c'-f"	eb'-d"	M-F	V-2	A-2	M-A	T-A

The Roger Quilter setting of Tennyson's poem is said to be the composer's finest song, but here is another setting that closely rivals it. The romantic warmth and delicacy of the text is enhanced by melody and accompaniment of like mood. Thiman has set the entire poem - three verses - whereas Quilter, used only the first and last verses. Tempo: ♩ -60-63MM.



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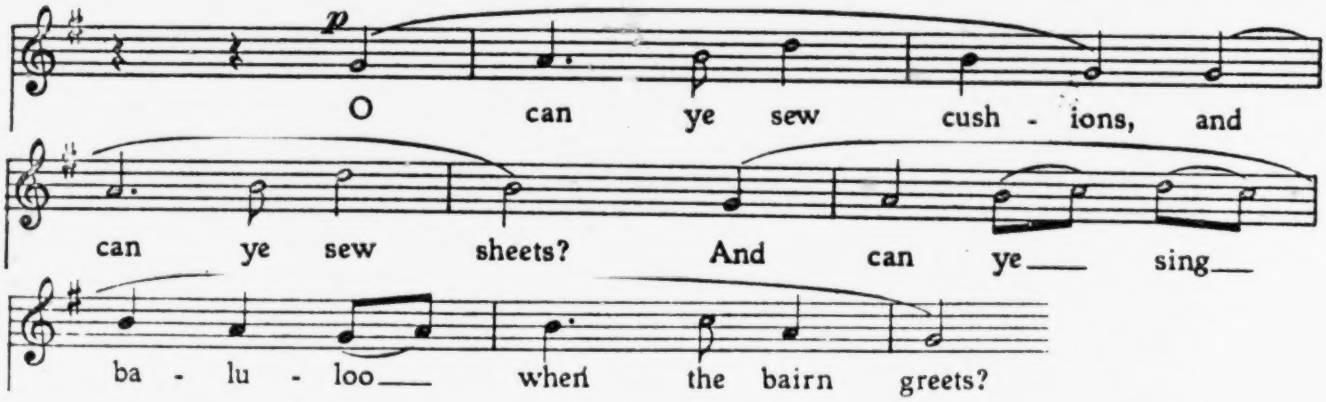
O can ye sew cushions? Colin Taylor OX

G g'-g" g'-e" F V-2 A-2 M-B T-C

For the light lyric soprano who can sing g" easily (once it is sustained three beats) this is an attractive setting of an old Scottish cradle song. Except for leaps of a 6th or octave to the g", the melody is basically adjunct. The accompaniment, however, is somewhat disjunct and requires a performer who is secure at the keyboard. Tempo: ♩ -104-112MM.



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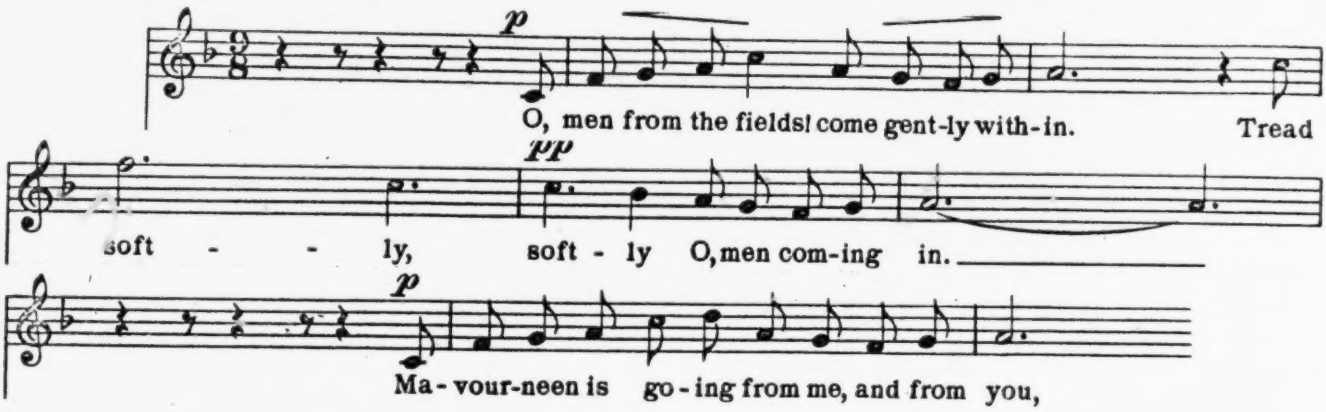
O Men from the Fields Harold Clayton BM

F c'-f" f'-d" F V-2 A-2 M-C T-B

The flowing motion of 9/8 meter and an adjunct diatonic melody are well-suited to Padriac Colum's warmhearted cradle song. Several transient modulations supply harmonic variety and add color. The words "Mary" and "soft" are sung on f". There is one measure of difficult accompaniment where there are simultaneous triplets and duplets. Tempo: ♩. -52MM.



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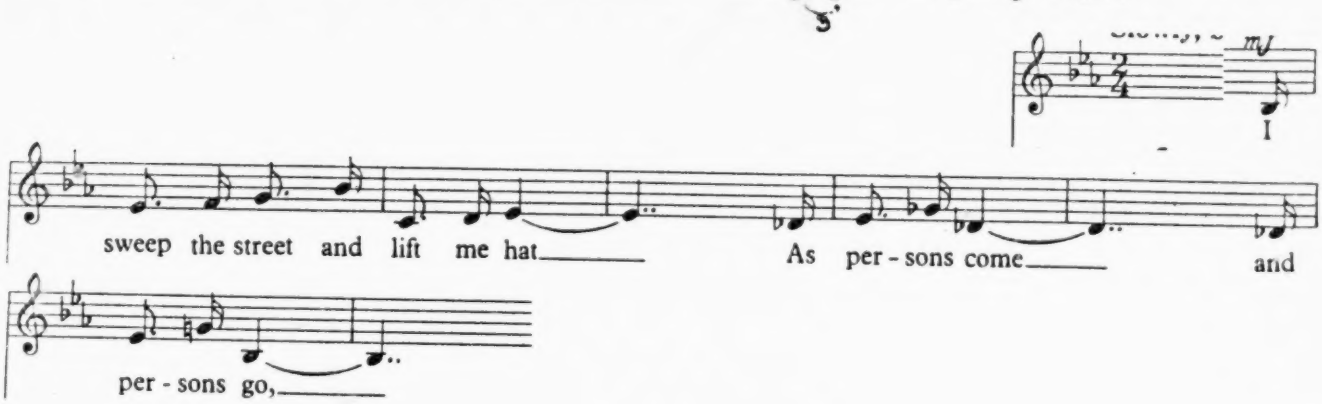
omit

The Old Man at the Crossing

Louis Pugh H

Eb b^{b}-eb" eb'-eb" M V-2 A-1 M-B T-B

A short and neat excursion into ab-minor and another into Gb supply the artful ingredients that make this melody sound spontaneous - improvised. The singer is happy, yet his little song is touching. The transient modulations do not complicate the vocal line. Singer and accompanist must keep the ♪. ♪ very strict and not allow the rhythm to degenerate into the common ♩ ♪ . Tempo: ♩ -69MM.



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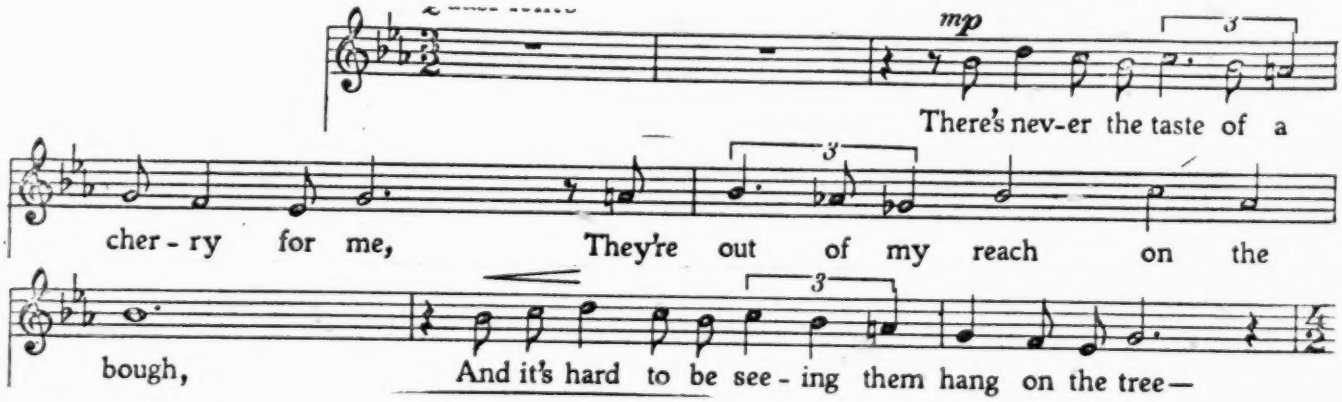
1-11

Old Meg

Herbert Howells OX

Eb db'-eb" g'-d" F V-3 A-2 M-A T-A

Old Meg is an itinerant and before her husband died they wandered from place to place together. Now, in her loneliness she laments there is "no man to carry her pack, no man to find her a soft mossy stone and no man to kindle her pipe." The success of the song depends on a characterization which in turn prescribes a voice of some size. The intervals are not difficult, but the rhythms will call for careful study. Tempo: 𝅗𝅥 -54MM.



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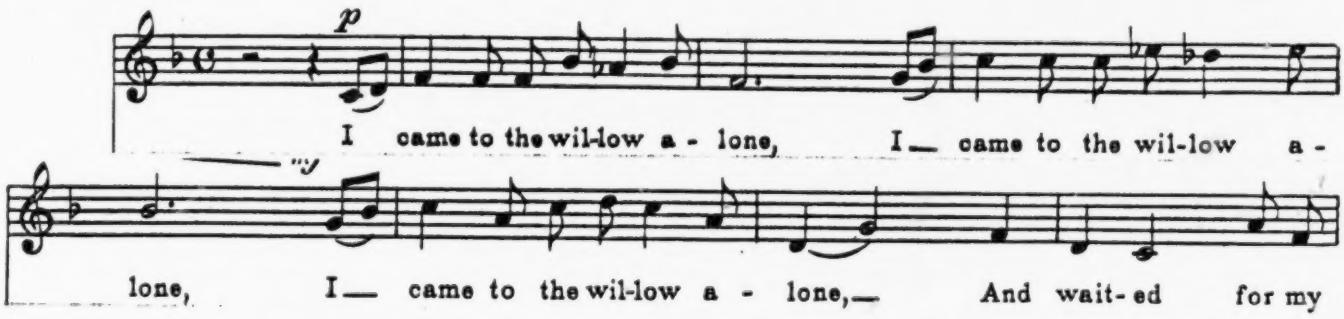
142

Old Song

Douglas Moore CF

d-minor c'-f" f'-eb" M-F V-3 A-2 M-A T-A

The disjunct melody wanders in aimless fashion - planned of course - suggesting that the singer is dejected and detached from the realities of the moment. The intervals are not easy, although they are within the structure of the unconventional harmonic pattern. The song requires imagination and an appreciation of a contemporary idiom. Tempo: ♩ -84MM.



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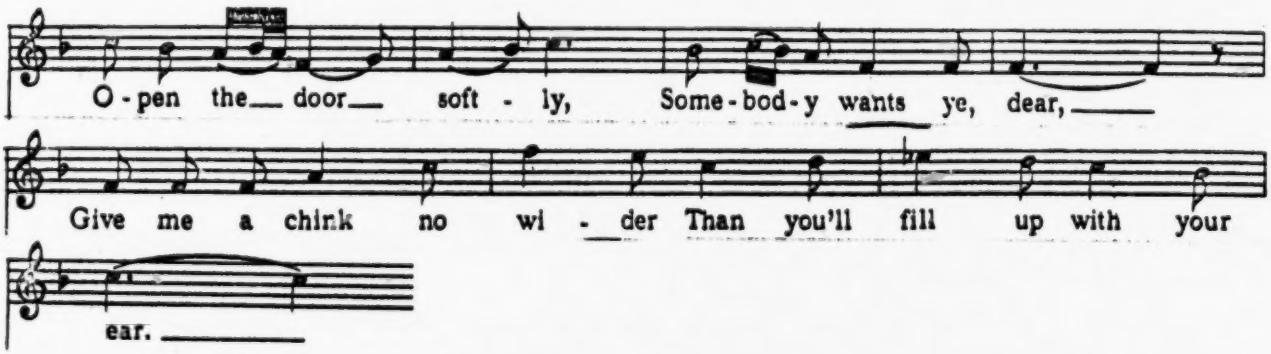
omit

Open the Door Softly

An Old Air B&H
arr. Herbert Hughes

F f'-f" f'-d" M V-1 A-1 M-C T-C
G
Eb

The lyric by the 19th Century Irish dramatist Dion Boucicault is a sly petition for a kiss. The quiet and inviting melody in 6/8 has a winning lilt and is best sung mezza voce throughout. Tempo: ♩. -54MM.



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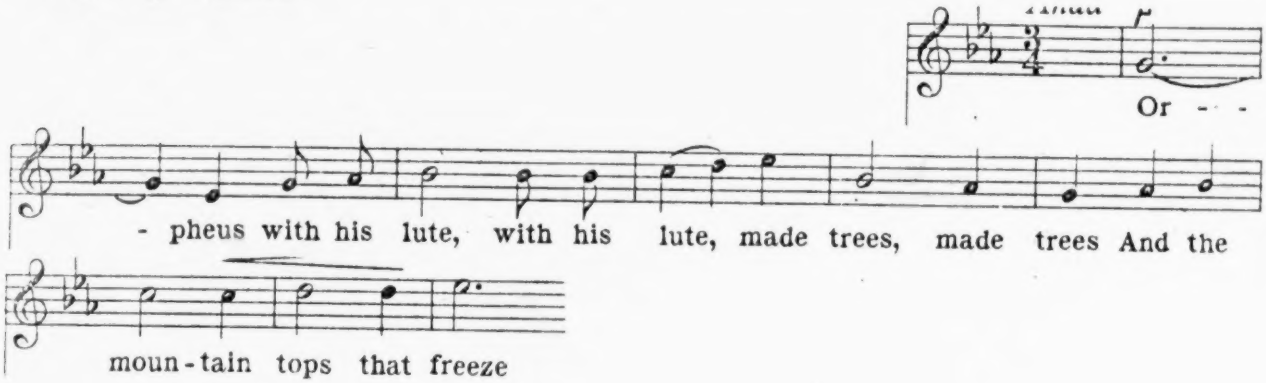
143

Orpheus with His Lute — Edward German NOV

Eb	d'-eb"	g'-eb"	M-F	V-1	A-1	M-C	T-A

This is a simple, pleasant and tuneful setting of the Shakespeare poem. Contrary to the publisher's indication, 'Song for Low Voice' it is probably better for medium voice because the tessitura is high. The eb" appears often and must be sustained in several instances which could present difficulties for a low voice. Tempo: ♩ -120MM.



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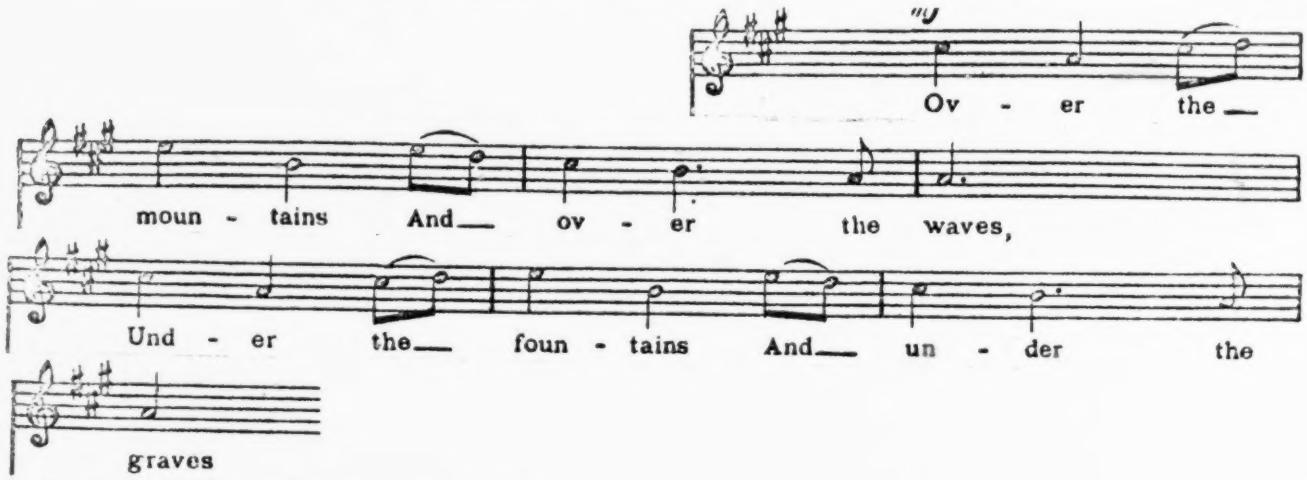
144

Over the Mountains — Old English Song arr. Roger Quilter BM

A G	e'-e"	e'-e"	M	V-2	A-3	M-C	T-C

This very singable old melody has been furnished a fine accompaniment by Mr. Quilter. Because the tempo is quick it is not easy, although it is pianistic. Each of the four verses ends "love will find a way". A fine song for a young man. It is robust - not boisterous - and moves at a good pace. Tempo: ♩ -120MM.



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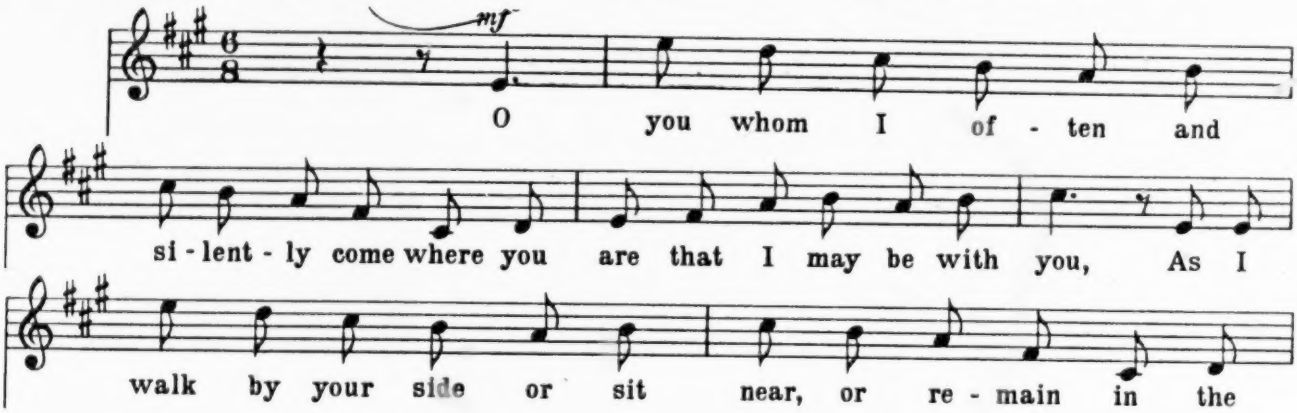
145

O You Whom I Often and Silently Come — Ned Rorem P

A c#'-e" c#'-e" M-F V-1 A-1 M-A T-A

The tender and unsophisticated sentiment of the Walt Whitman poem is captured in a simple diatonic phrase repeated three times. The harmonic treatment is not conventional, but neither is it complex. This short song is engaging and winsome. The composer suggests a tempo of ♩. -72MM. ♩. -60-63 seems better.



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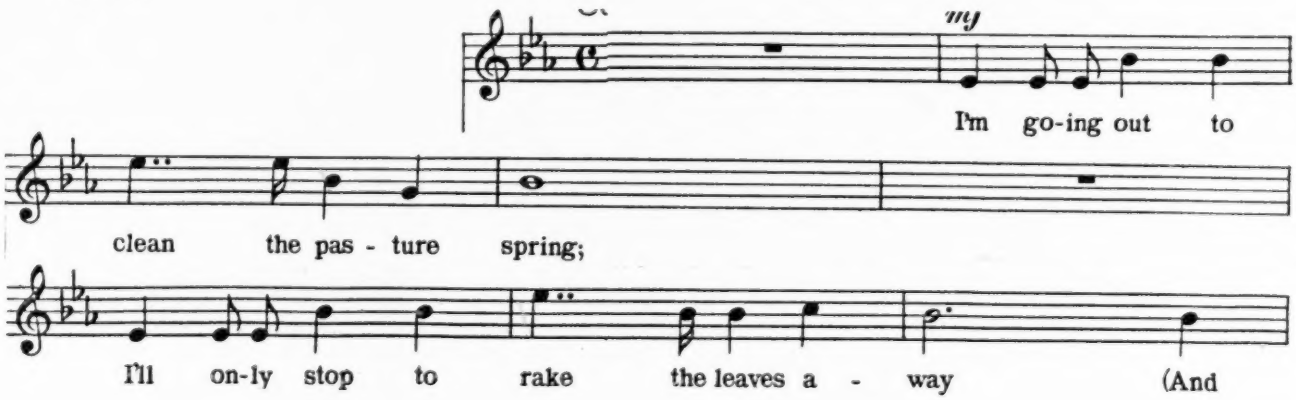
146

The Pasture — Charles Naginski GS

Eb b^b-eb" b^b-b^b' M-F V-2 A-2 M-A T-A

The innocent and roguish invitation to c'mon along, as set forth in Robert Frost's rural poem, is delightfully complemented by the composer's "bouncy" and piquant accompaniment. The song is best suited to a low voice because the tessitura is low throughout the latter two-thirds of the song. Tempo: ♩ -112MM, maybe even a bit faster.



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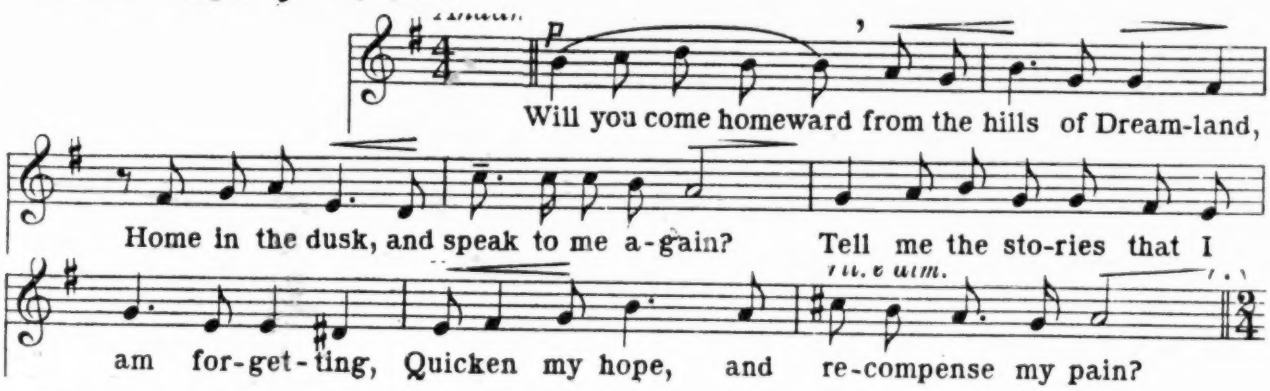
omit

Pleading — Edward Elgar — NOV

G F Ab	d'-f#"	e'-d#"	M-F	V-2	A-1	M-C	T-C

To avoid sentimentality when performing this mellifluous song, retards, fermatas, ad libitums and colla voces must be dealt with judiciously and the tempo must not be too slow. The accompaniment is sparse in a few measures and exposes the voice. Good quality is therefore an essential. The climax on f#" is broad but not sustained. Tempo: ♩ -69-72MM.



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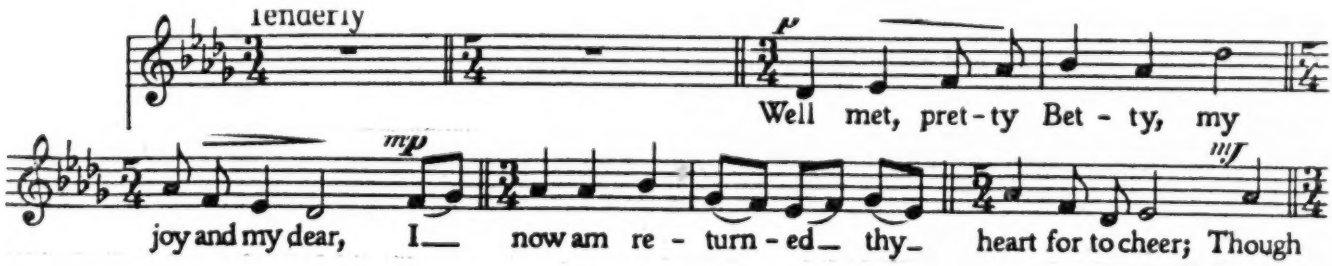
147

Pretty Betty — Alec Rowley — OX

Db	db'-eb"	eb'-c"	M	V-2	A-3	M-A	T-B

A sailor returns from sea and tells how he was always true to Pretty Betty. The forthright and singable melody gains interest from the use of multiple meters (3/4 - 5/4 - 2/4) - the one musical problem the song presents. The accompaniment swings along in a firm masculine fashion. A fine song for a young baritone. Tempo: ♩ -104MM.



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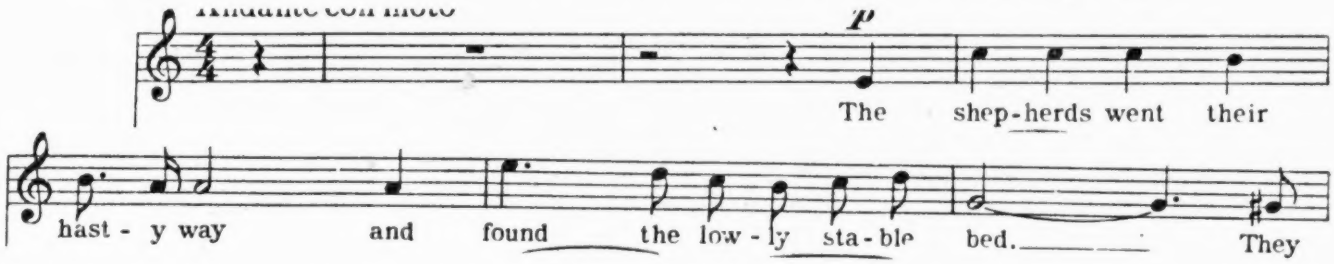
148

The Prince of Peace — Ella Rose Halloran AMP

C c'-g" g'-e" M-F V-2 A-2 M-C T-C

As Christmas songs should be, this one is genial, euphonious and in the seasonal style making it readily acceptable to any congregation. The two climaxes - both on g" - require reasonable volume to be effective. Vocally, the song presents no particular problems except for one closed vowel (sweet) on f". Tempo: ♩ -80MM.



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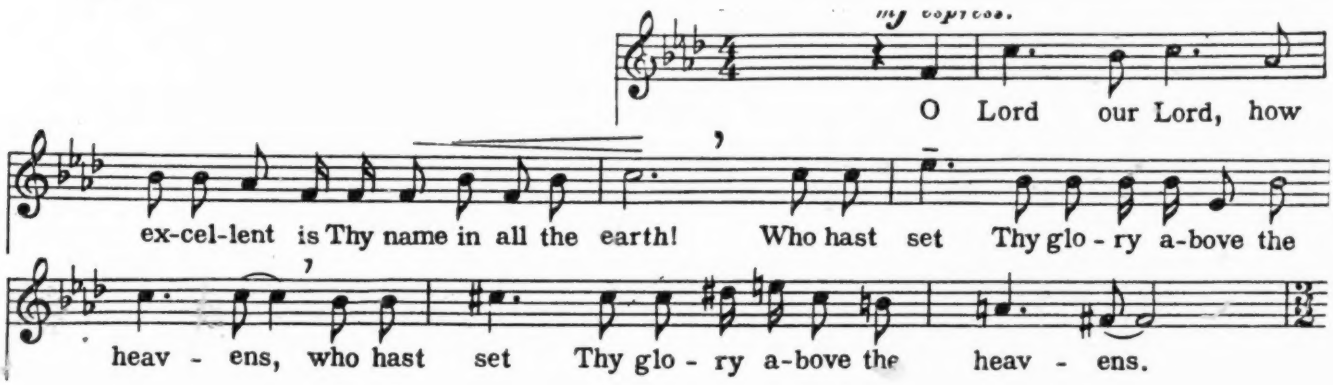
149

Psalm VIII — Isadore Freed SMP

f-minor c'-f" e'-e" M-F V-3 A-2 M-A T-A

The musical form of this song is not unlike the arioso or accompanied recitative of the Baroque period. Consequently, an ability to declaim the text giving proper "length" and emphasis to each word is required. It is not for the singer whose rhythmic sense is limited to a metric pulse. The colorful harmonic progressions are not conventional, but neither are they dissonant. This is a superior sacred solo in every detail and the effort put forth to learn it will be justified. Tempo: ♩ -63MM.



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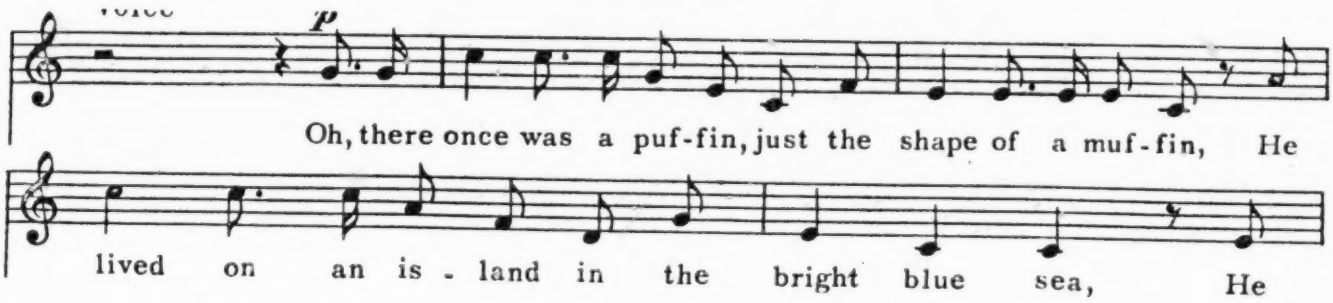
150

The Puffin — Barbara Stein CF

C c'-e" e'-c" F V-1 A-2 M-C T-C

A cute, humorous poem set with imagination and the proper light touch. It bounces along and good articulation takes precedence over fine vocalism. This one is fun! Tempo: ♩ -104MM.



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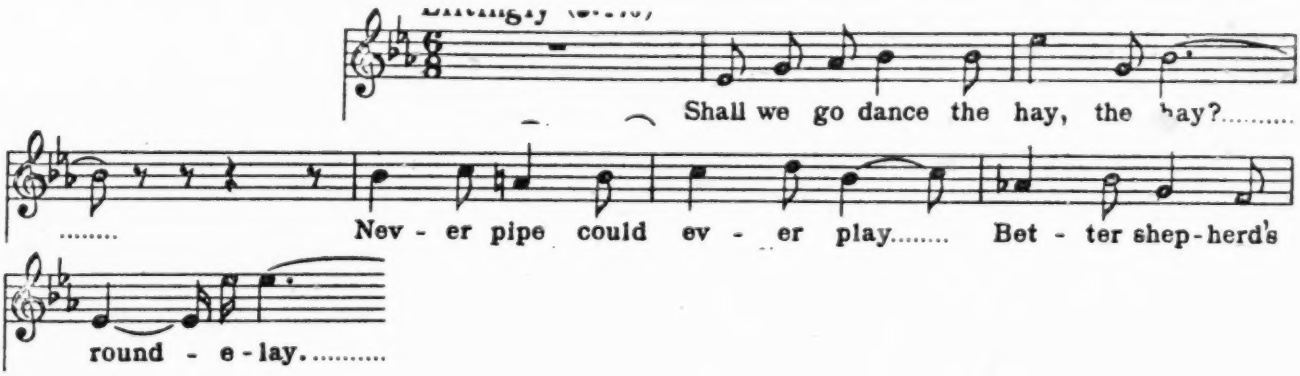
151

A Report Song — John Ireland B&H

Eb eb'-eb" eb'-eb" M-F V-1 A-3 M-A T-B

An accompaniment with continuous ♩.♪♩ rhythms in 6/8 meter with a pair of measures in 9/8 supply the lilting motion for this delightful pastoral (Nicholas Breton, 1545-1626). The singable melody also makes its interesting rhythmic contribution. Tempo: ♩. -84MM is better than 76MM as indicated.



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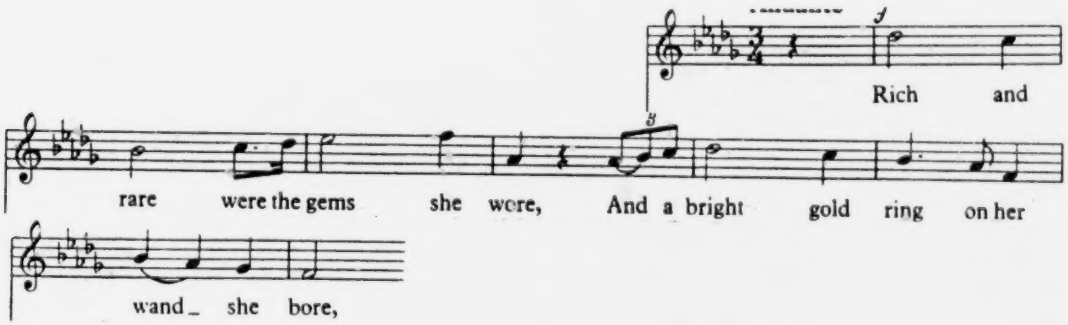
152

Rich and Rare

Irish Folk Tune OX
arr. Arnold Goldsbrough

Db	db'-f"	db'-db"	M-F	V-1	A-1	M-B	T-B

The historic basis for the text of this ballad is supplied by an introductory paragraph. The song is printed in octavo form for unison choral or solo use. Mr. Goldsbrough has provided an excellent accompaniment for this attractively lyrical yet hearty melody. Well suited for a young tenor. Tempo: ♩ -104MM.



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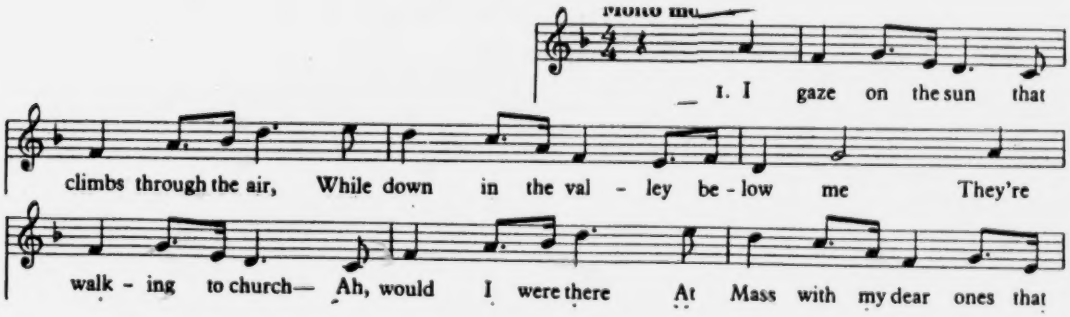
153

The Saeter Girl's Sunday

Ole Bull OX
arr. Roger Fiske

F	c'-g"	f'-e"	F	V-1	A-1	M-B	T-B

Roger Fiske's excellent accompaniment complements Ole Bull's enchanting and singable melody. The g" occurs only once in each verse and always on an open vowel. Printed in octavo form. Tempo: ♩ -76MM. Bull's beautiful tune is in the idiom of Norwegian folk music and yet it may be considered an art song.



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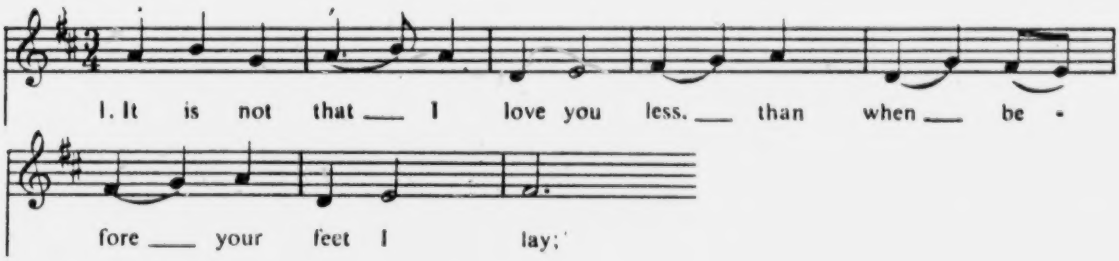
The Self Banished

John Blow (1649-1708) AMP
Edited by Michael Tippett
and Walter Bergman

154

D G	a-d"	d'-b'	M	V-1	A-1	M-A	T-A

The editors have supplied a forthright and musically appropriate realization of the composer's figured bass. The captivating melody does honor to Edmund Waller's (1606-1687) chaste poem. This song is a fine example of 17th Century English vocal solo music. If the low A lacks fullness it can be sung an octave higher.
Tempo: ♩ -100MM..



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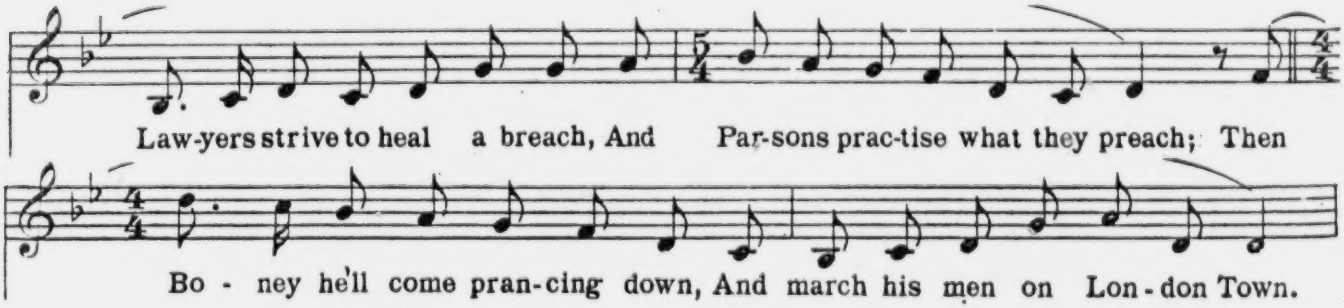
155

The Sergeant's Song

Frederick Keel JBC

g-minor	b^b-d"	d'-b^b'	M	V-1	A-1	M-B	T-A

A rousing setting of Thomas Hardy's swaggering and blustery poem. Good articulation is needed. The accompaniment parallels the conjunct melody much of the time.
Tempo: ♩ -96MM.



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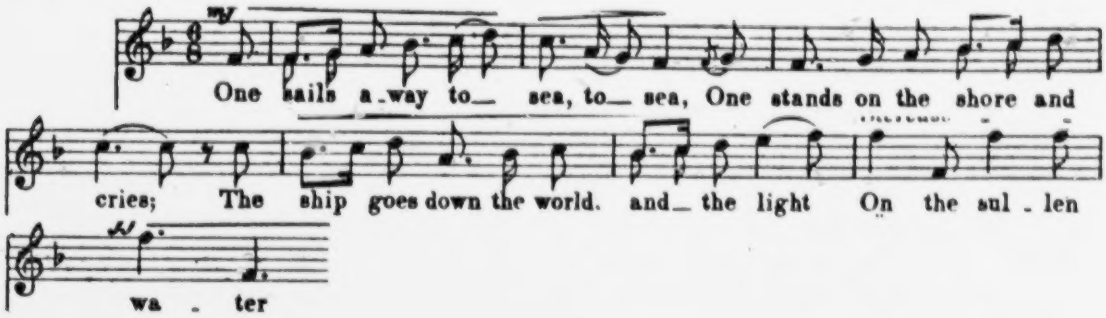
156

The Sea

Edward MacDowell AMP

F f'-f" f'-d" M-F V-2 A-2 M-A T-B

The sombre yet swinging melody in 6/8 comes to a broad climax (f") as it tells of a lover lost at sea. The chromatic accompaniment is expressive and colorful. The tempo is slow, but must not drag and vitality must be present even in those measures marked pianissimo. Tempo: ♩. -46MM. The singer must convey the feeling of the tragedy expressed in the text.



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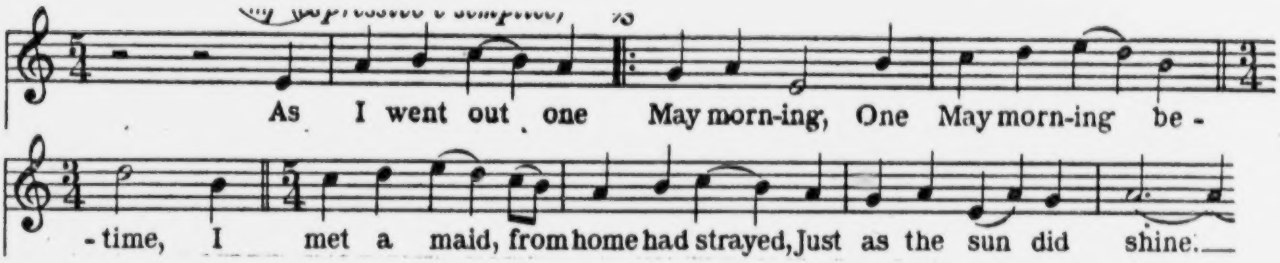
157

Searching for Lambs

Old English Folk Tune JWC
arr. Eugene Goosens

a-minor e'-e" e'-e" M V-1 A-2 M-A T-B

The ease with which this undulating 5/4 folk melody flows is both surprising and delightful. It is so logical it betrays its irregularity. Once known, the melody is hard to put out of mind, and the happy, light-hearted text fits hand-in-glove. Each 5-beat measure can be felt in groups of 1,2 - 1,2,3. This will help in the learning. Tempo: ♩ -130MM.



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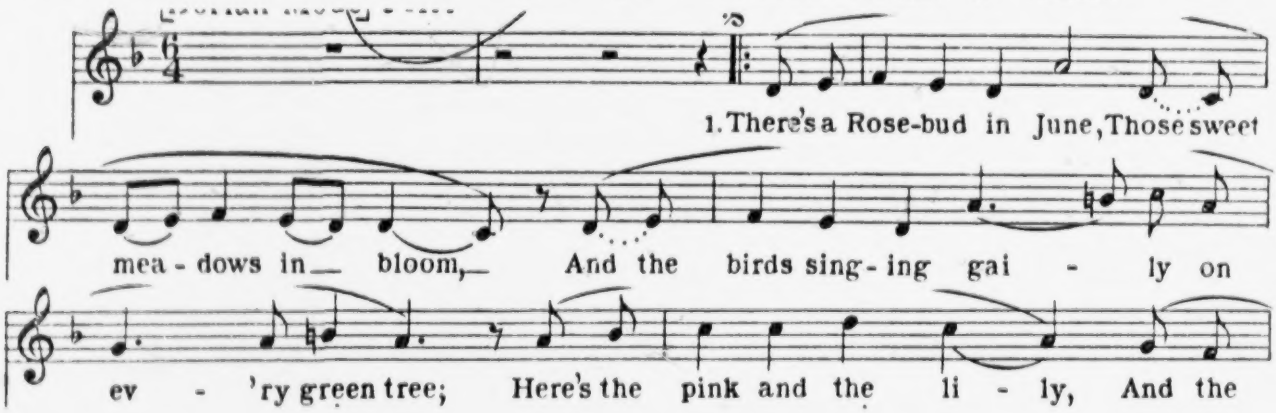
Sheep Shearing

Dorset Folk Song JWC
arr. Christopher Le Fleming

Dorian Mode c'-d" c'-d" M-F V-1 A-2 M-B T-B

The somberness of the modal melody - it does swing along in 6/4 meter - contrasts the happy text that describes the season and joys of a pastoral activity, sheep shearing. The elaborated accompaniment is more than a mere harmonization of the tune. The modal melody itself is of singular interest. Tempo: ♩ -100MM.



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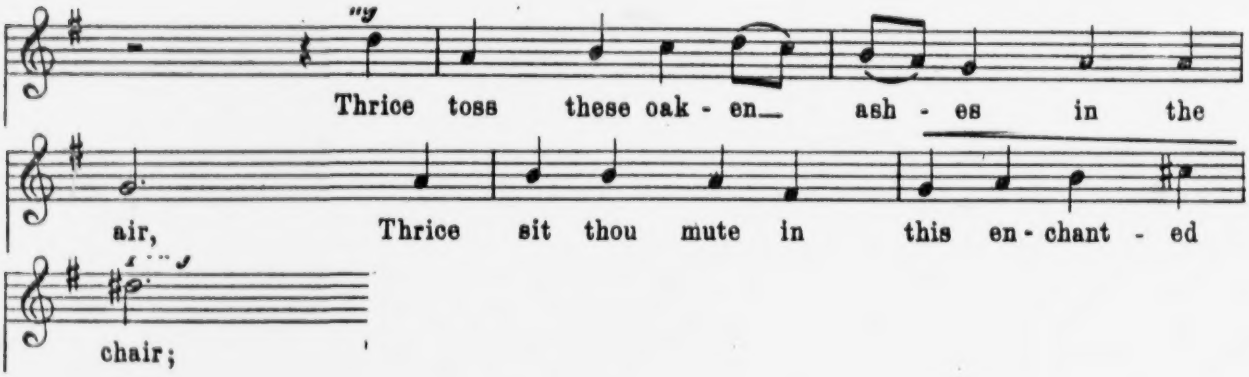
She Hath an Art

Brian Daubney NOV

G f#'-f" g'-d" M V-2 A-3 M-A T-A

"In vain are all the charms (black magic) I can devise: She hath an art to break them with her eyes." The text is by Thomas Campion, 17th Century poet and musician, and the composer has given it a setting as sprightly as a madrigal of that period. The fine accompaniment is marked by unexpected harmonic turns and complements the text perfectly. An excellent song for a young tenor. Tempo: ♩ -144MM.



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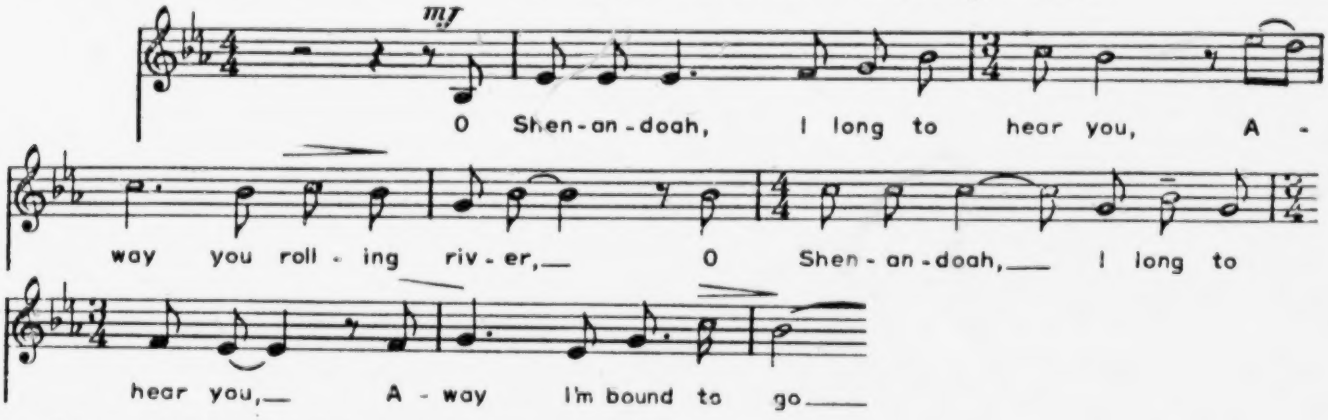
Shenandoah

Traditional Chanty GAL
arr. Richard Manning

Eb b^{b}-eb" eb'-c" M V-2 A-2 M-B T-B

The traditional melody with its natural and interesting meter changes is made to sound particularly spontaneous as the result of a well conceived accompaniment. The freedom is due to the use of a few well-spaced chords in the opening measures. The tempo change at measure 12 should be slight. The extended phrase endings in the third and fourth verses lend unexpected interest. Tempo: ♩ -63MM.



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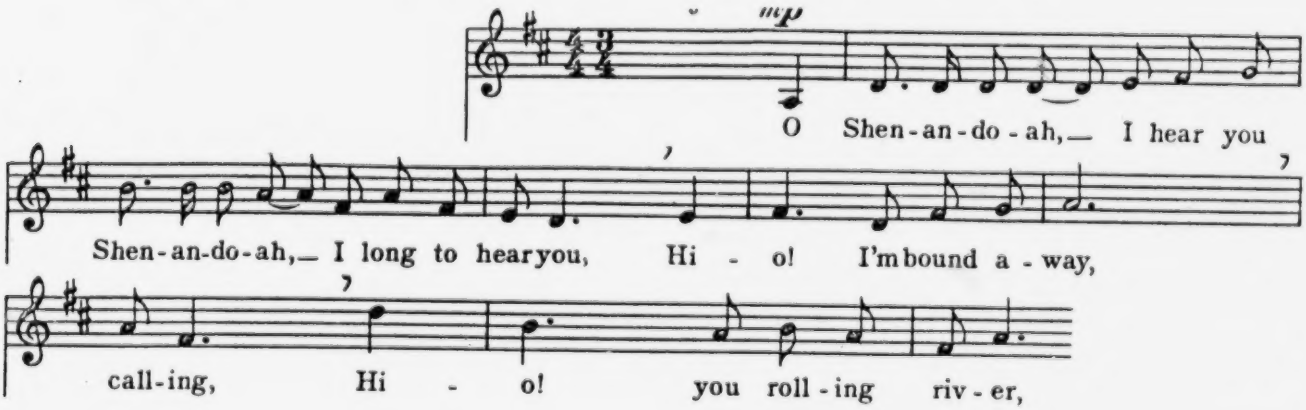
Shenandoah

Sea Chanty GS
arr. Celius Dougherty

A a-d" d'-b' M V-2 A-3 M-B T-B

The Dougherty accompaniment to this chanty is fuller and more complex than the one by Richard Manning and is also a half step lower. The combination suggests a bigger voice if a satisfying result is to be realized. Tempo: ♩ -60MM.



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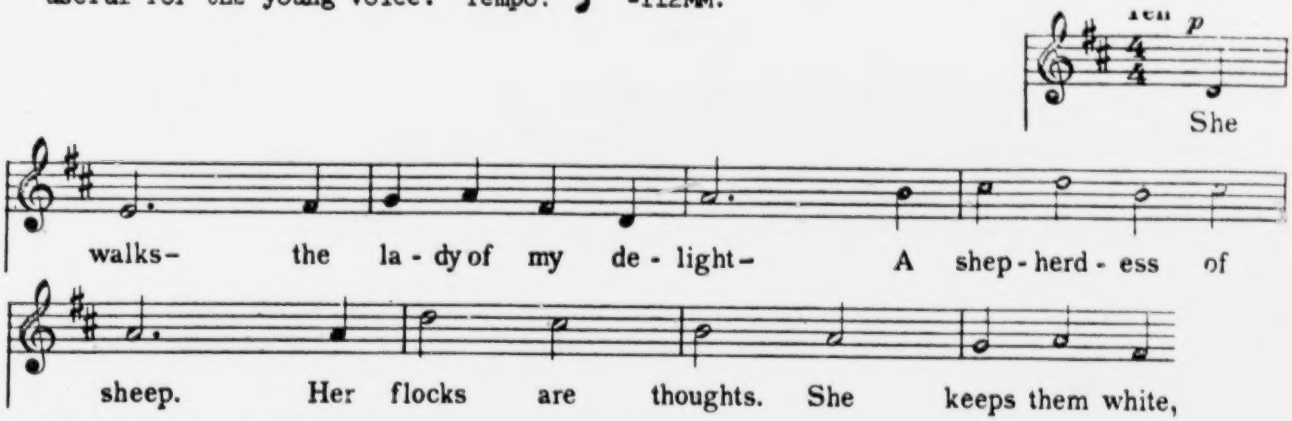
102

The Shepherdess — Dermot Macmurrough — B&H

D F	c'-d"	d'-b'	M	V-1	A-1	M-B	T-C

The text is perhaps a bit precious. Notwithstanding, it is a good song for young men. The melody has quiet charm and calls for a pianissimo d" near the close of the last of three similar verses. The range of a ninth makes this lovely song useful for the young voice. Tempo: ♩ -112MM.



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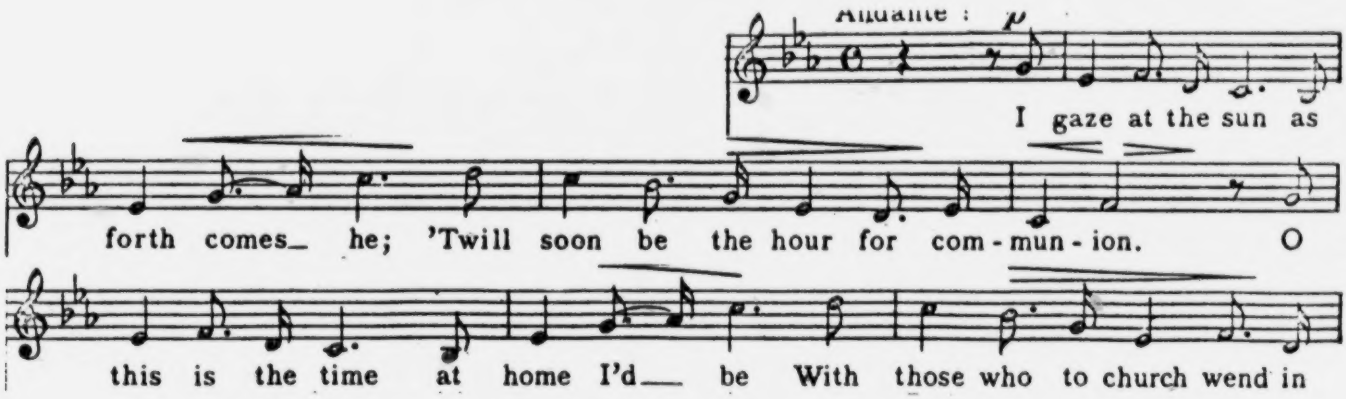
The Shepherd-lassie's Sunday — Ole Bull, arr. C. B. Roepper — BM

103

Eb	b^b-f"	d'-d"	F	V-2	A-2	M-B	T-B

The Roepper setting of Ole Bull's lovely melody is "busier" (he uses a triplet figure to accompany the second verse) than Roger Fiske's (The Saeter Girl's Sunday). The key is a full step lower. The general effect is still engaging and the harmonization is intriguing. Tempo: ♩ -76MM.



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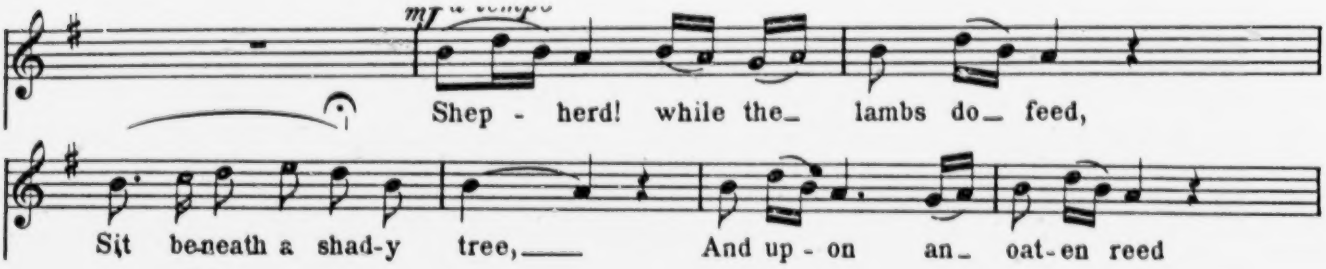
Shepherd, play a little air — William Stickles HF

G d'-g" g'-d" F V-2 V-1 M-C T-C

From major to the tonic minor and back, followed by a close in the minor mode is the harmonic pattern used for this plaintive little pastoral. An introspective "Ah" is sung from g'-g" at the end of both verses. A good vehicle for a light, small voice. An augmented second in the fourth measure from the end lends a sad touch. Tempo: ♩ -76MM.



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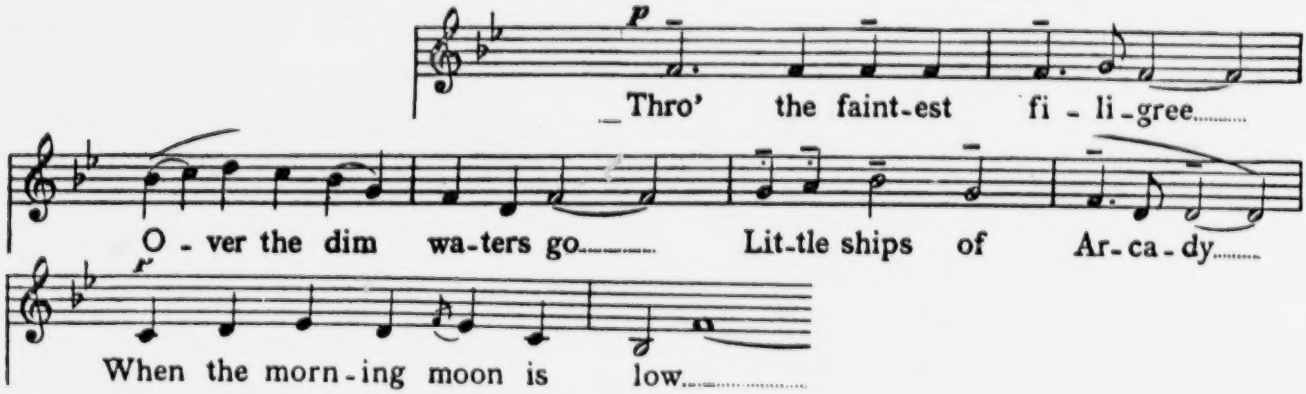
The Ships of Arcady — Michael Head B&H

D
Bb b^b-eb" d'-c" F V-2 A-2 M-B T-C

A delicate and filmy setting of an imaginative and atmospheric text. The opening measures of the accompaniment are chordal. In the second and third verses a counter 1/8th-note melody weaves about the vocal line sometimes in the 3-lined octave. The rhythm in the 21st measure is intricate. Take care. Give attention to the carefully indicated rhythmic nuances. Tempo: ♩ -63MM.



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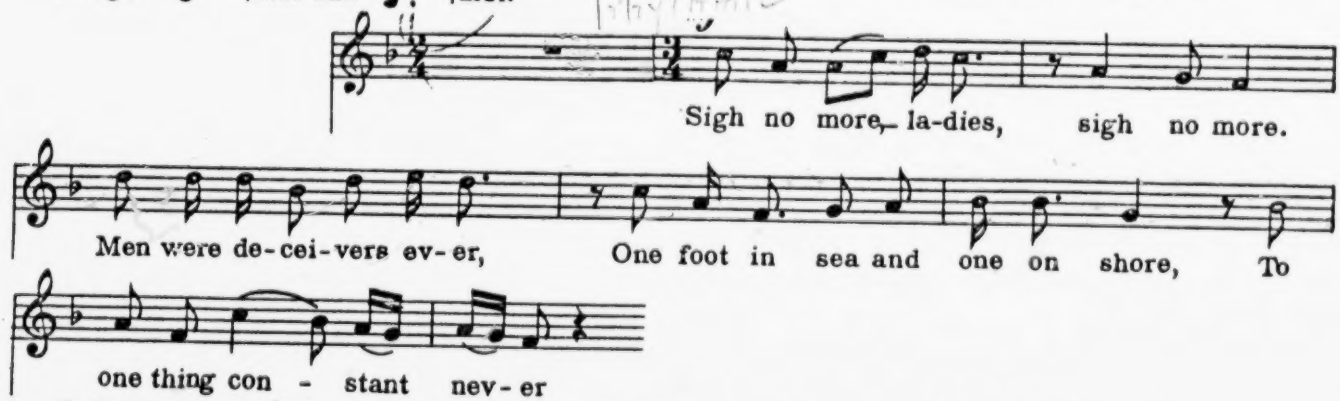
Sigh No More, Ladies — Virgil Thomson SMP

F d'-a" (f") f'-f" F V-3 A-3 M-A T-A

This engaging, diatonic melody is rhythmically exciting and intricate (the latter half of the song is marked Ritmo de Fandango) and furnishes a delightful twist for the saucy Shakespeare text. It really "swings" and for the soprano with facile articulation and an excellent sense of rhythm will be musically and vocally rewarding. The f" at the close of the song is recommended. The singer will gain much from a meticulous study of the rhythm problems. There is an error in the first measure of the fourth score, page 3. The rhythm should read ♪ ♩ ♪ ♪ ♪ ♫ ♪ . Tempo: ♩ -72MM and ♩. -72MM.



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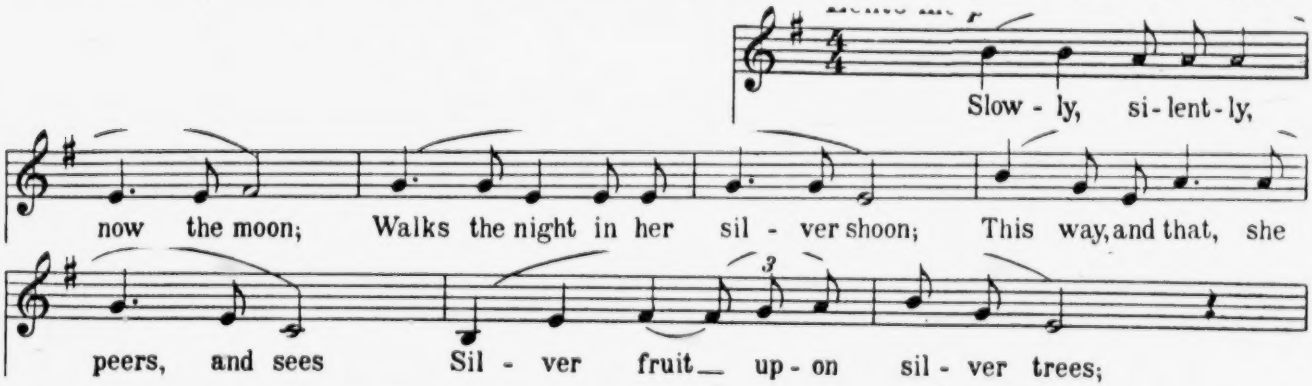
Silver — C. Armstrong Gibbs B&H

f#-minor
e -minor b-e" e'-c#" F V-2 A-1 M-B T-A

Open chords and a pedal point that persists throughout the song accompany a languid melody. The atmospheric text is by Walter De La Mare. The song calls for imagination and the legato phrases demand polished vocalism. Every phrase of the text evokes the gleam of silver. Take care nothing becomes tarnished. Tempo: ♩ -63MM.



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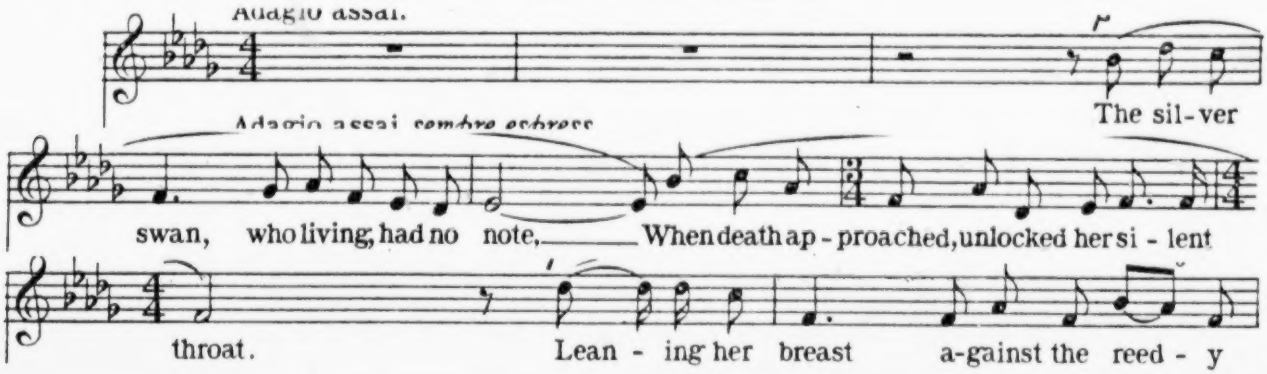
167

The Silver Swan

Eric H. Thiman NOV

c -minor
b^b-minor db'-f" f'-db" M-F V-2 A-2 M-B T-A

Those familiar with madrigals know Orlando Gibbons', The Silver Swan. Thiman's solo setting - while no rival to Gibbons' jewel - does match the poignancy of the singularly beautiful poem. The fine counter-melody in the accompaniment should be expressively clear. Tempo: ♩ -50MM. Avoid dragging.



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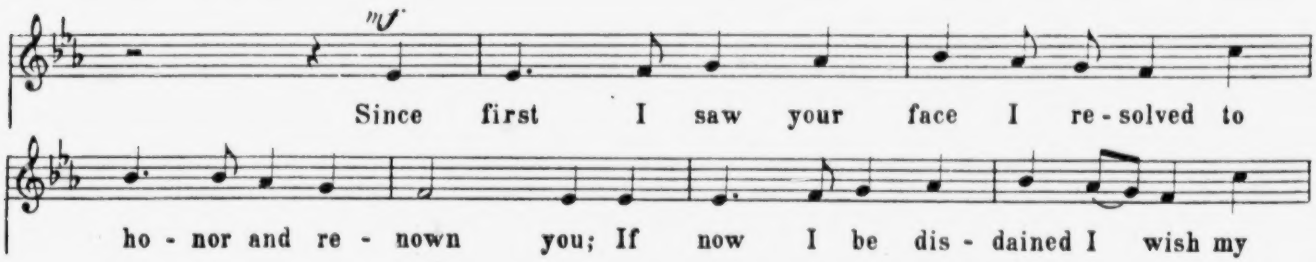
168

Since First I Saw Your Face

Thomas Ford CF
arr. Clifford Shaw

Eb eb'-eb" eb'-c" M V-1 A-2 M-A T-A

Clifford Shaw's fine accompaniment provides a practical edition of what was originally a lute song (1607). The singable, semi-declamatory melody rises to a pleasing climax toward the close of each of three verses. An excellent song for a young tenor. Tempo: ♩ -80MM. No slower.



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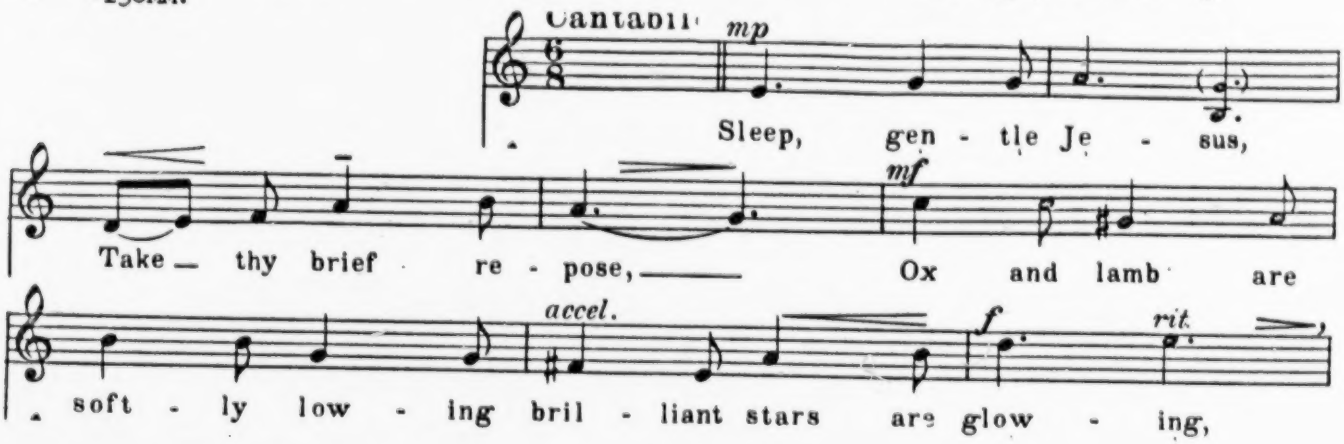
Sleep, Gentle Jesus — Theodore F. Ganschow — A

C — b-e" — e'-c" — F — V-1 — A-2 — M-C — T-C

A short Christmas lullaby. The accompaniment, while colorful, avoids the harmonic characteristics associated with Christmas songs. The rocking motion of in 6/8 meter is used. Avoid over-sentimentalization. Tempo: ♩. -46MM or ♪ -138MM.



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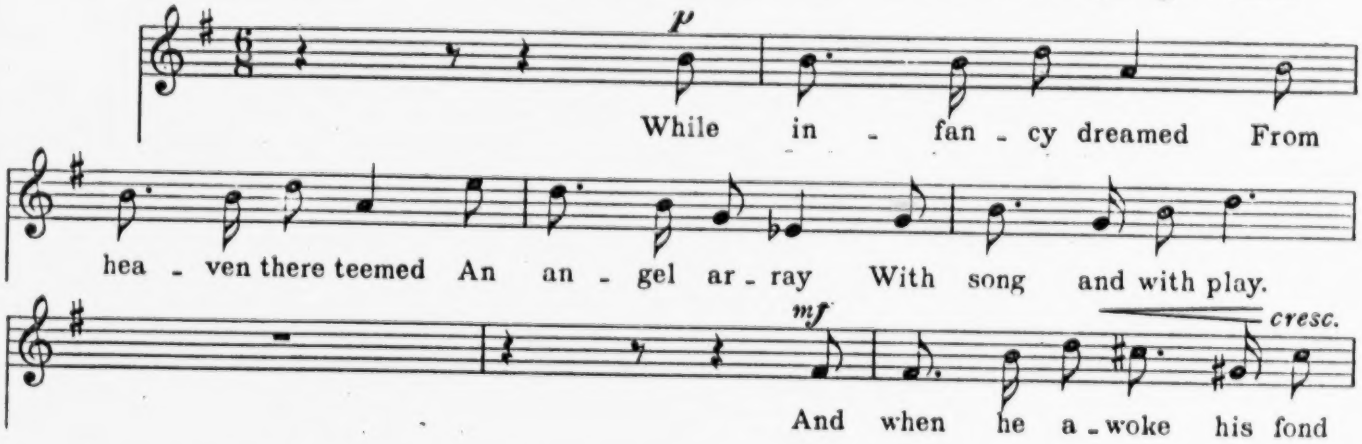
Slumber Song — Frederick Delius — AUG

G — d'-f" — g'-d" — F — V-1 — A-1 — M-C — T-C

A linguist and traveler, Delius was not content to set only English poems. The original text for this song is Norwegian, a poem by Bjornsen. The translation is acceptable. The colorful accompaniment for the 6/8 melody is repeated for the three verses. Transitory modulations add interest to what otherwise is a simple melody. Delius had an affinity for the Norwegian musical idiom. Tempo: ♪ -96MM.



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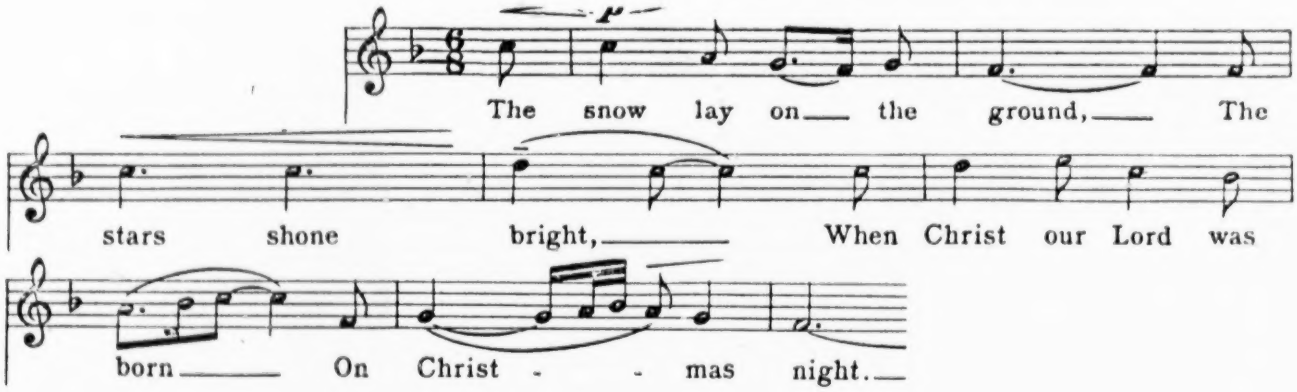
170

The Snow Lay on the Ground — Norman Lockwood — AMP

F — f'-f" — f'-d" — M-F — V-1 — A-1 — M-B — T-B

The melodic and harmonic characteristics of Christmas songs are inherent in this setting of a traditional carol. Note that in the two measures in 4/8 the ♪ ▪ ♪ not ♩. ▪ ♩ . Tempo: ♪ -100-104MM. ♪ -88MM is too slow.



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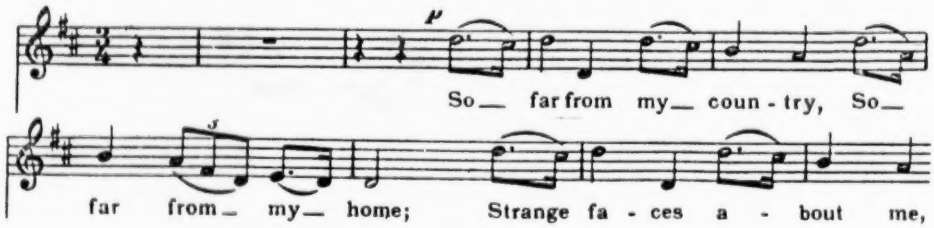
171

So far from my country — Irish Folk Tune, arr. Thomas B. Pitfield — OX

D — d'-f#" — d'-d" — M — V-1 — A-1 — M-C — T-C

An identifying feature of this melody is the leap from d' to d" and back which occurs a number of times. It is not awkward, however. This nostalgic song is a good one for a young tenor. Tempo: ♩ -88MM. Printed in octavo form.



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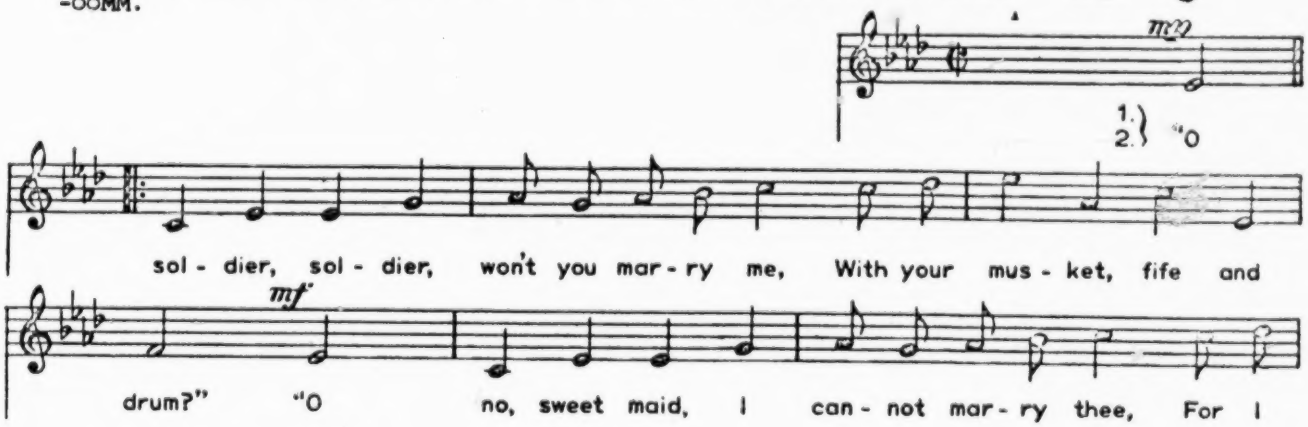
172

The Soldier

Kentucky Folk Song GAL
arr. Katherine K. Davis

Ab c'-eb" eb'-c" F V-1 A-1 M-C T-C

A forthright and amusing text set to a simple, quick-moving melody. An encore song that needs good articulation and a sense of humor. The accompaniment suggests a drum beat, thereby contributing a military twist. Girl and boy singing this as a dialogue song (with appropriate movement) can bring down the house. Tempo: ♩ -88MM.



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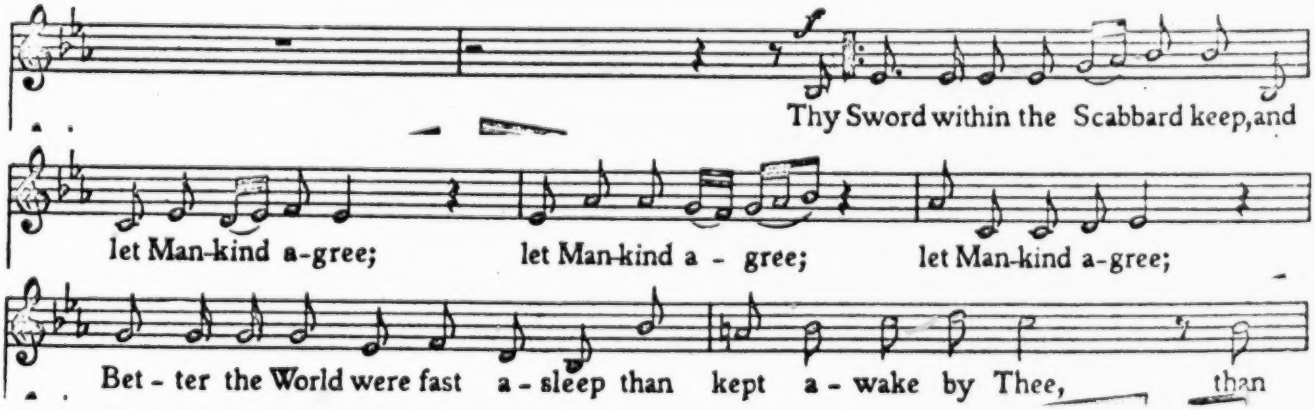
173

The Song of Momus to Mars

William Boyce OX

Eb b^b-eb" d'-c" M V-2 A-3 M-A T-A

An excellent, robust and tuneful song with a timely text from Dryden's, "Secular Masque" beginning "The Sword within the Scabbard keep, and let mankind agree; Better the World were fast asleep than kept awake by Thee." Sixteenth-note passages and a left hand that moves continually in 8th-notes requires some technical facility. The 16th-note figures for the voice are short and adjunct and, consequently, are not difficult. Tempo: ♩ -80-88MM.



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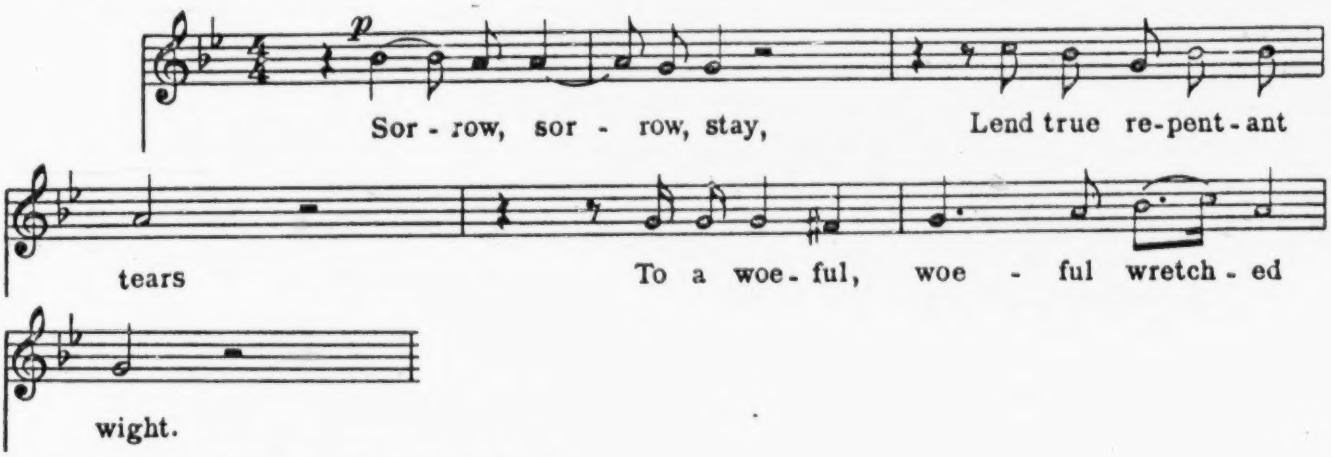
174

Sorrow, Sorrow Stay — John Dowland, arr. Leo Sowerby — BM

g-minor	d-d	d-d	M-F	V-3	A-3	M-A	T-A

Mr. Sowerby's well realized accompaniment makes a fine recital song of one of John Dowland's (1563-1626) best known lute songs. The vocal range presents no difficulties, but the rhythms are challenging to both singer and accompanist. Tempo: ♩ -63MM.



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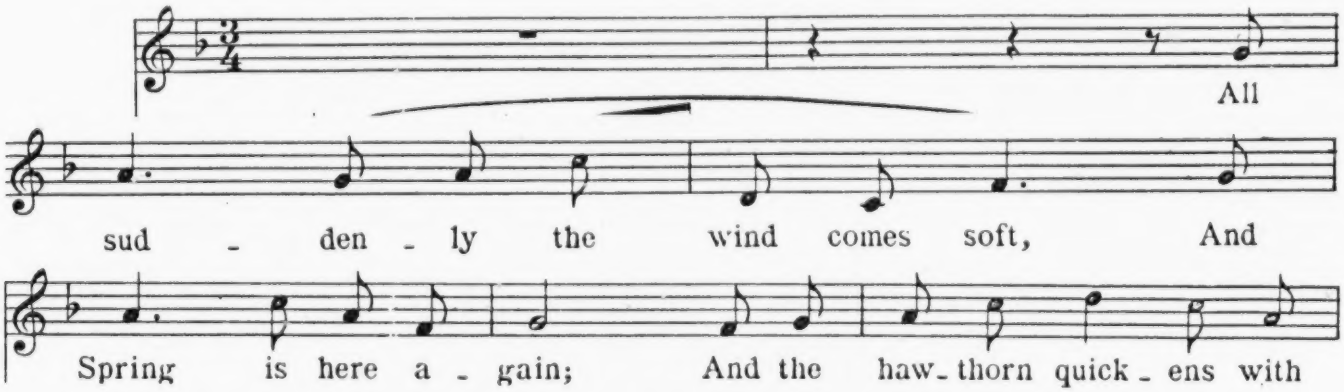
175

Spring Sorrow — John Ireland — B&H

F Ab	c'-d"	f'-c"	M-F	V-1	A-1	M-B	T-B

Ireland has set Rupert Brooke's plaintive poem to a warm-hearted melody that has features not unlike an Irish folk song. In fashion characteristic of the composer, the harmonies are simple but colorful. The diatonic melody makes this an appropriate song for the young singer. Tempo: ♩ -80MM.



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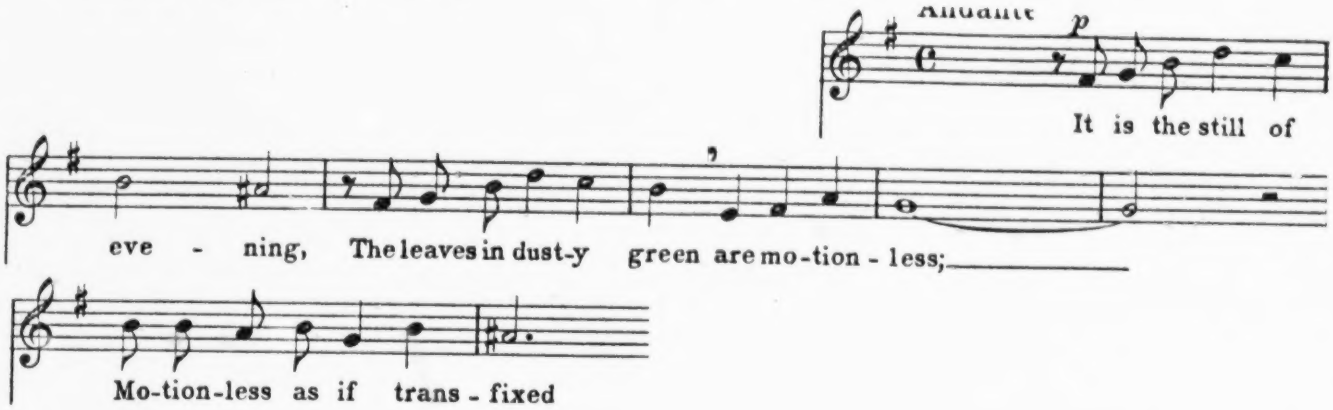
The Still of Evening — Louise Snodgrass GAL

G	d#'-e"	f#'-d"	M-F	V-1	A-2	M-C	T-C

The text is descriptive and the melody, although somewhat saccharin is winning. The accompaniment is colorful and harmonically interesting. A good song for beginners. Tempo: ♩ -80MM.



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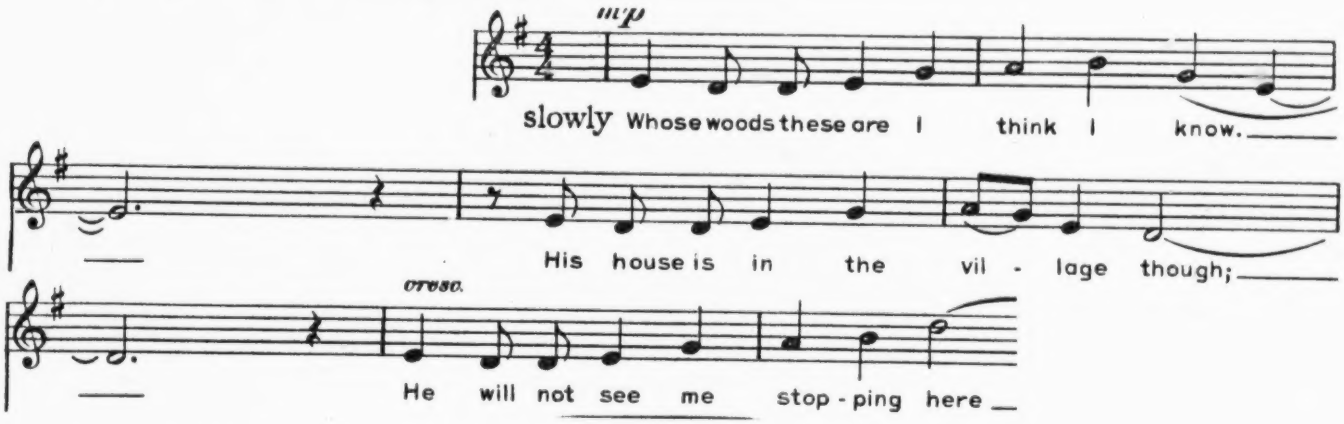
Stopping By Woods On A Snowy Evening — Ann MacDonald Diers GAL

e-minor	d'-f#"	d'-d"	M-F	V-2	A-1	M-B	T-A

The solitude symbolized in Robert Frost's poem is suggested by a repetitious accompaniment. The accompaniment is also suggestive of the horse's slow gait, and later, with a quicker pattern, portrays impatience. The simple melody - it includes four measures intoned on e' - meets the requirements of the contemplative text when imagination dictates the appropriate tone quality and verbal accent. Tempo: ♩ -84-88MM and ♩ -120MM.



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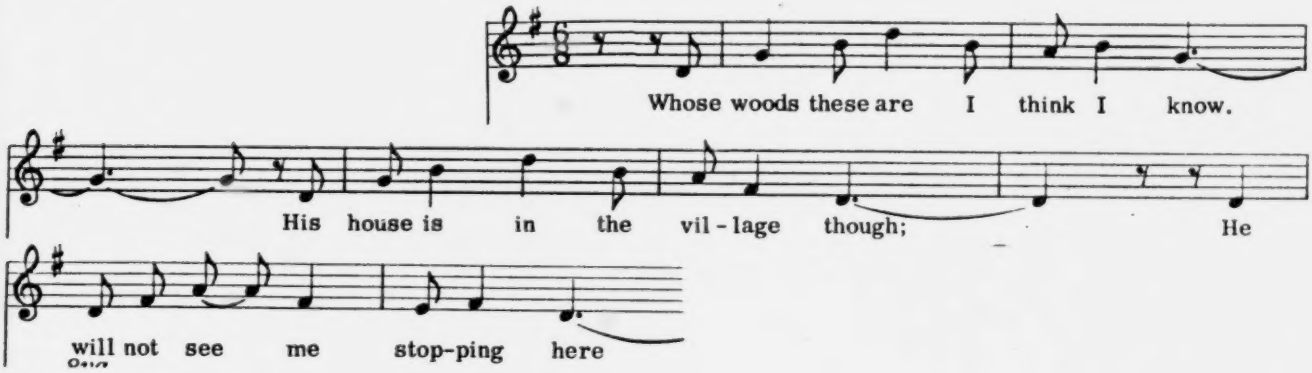
175

Stopping By Woods On A Snowy Evening — John La Montaine GAL

G c'-eb" d'-d" M-F V-2 A-2 M-B T-A

The fine melody, because of engaging rhythms in 6/8 meter, gives the feeling of being improvised. The accompaniment is imaginative and harmonically interesting. Only the rhythms in both vocal line and accompaniment put this song in the moderately difficult class. Tempo: ♩. -56MM.



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omit

Susan Simpson — Tom Waring LEEDS

Ab c'-eb" e'-c" M-F V-1 A-1 M-C T-C

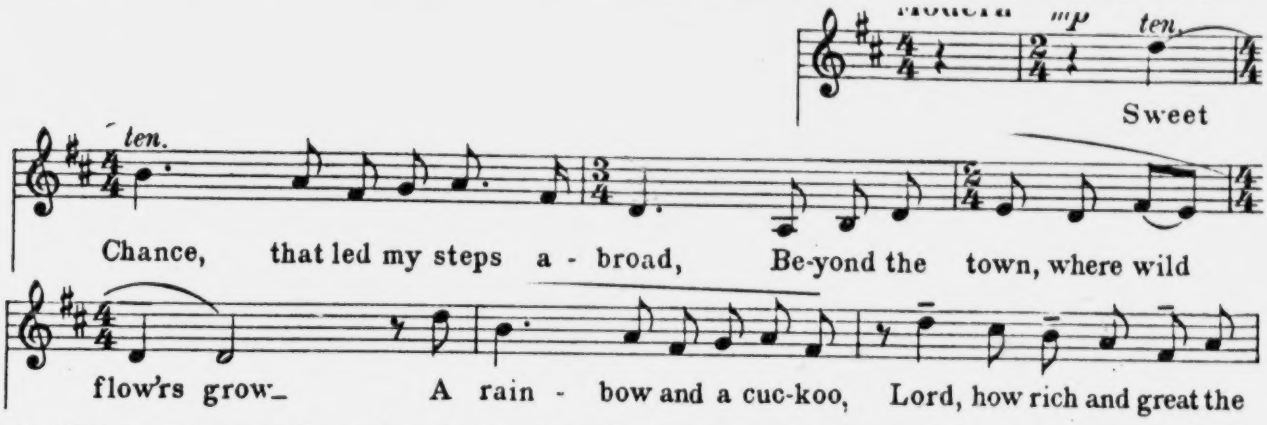
Comedy is created by the use of alliteration - every word but one begins with "s". An encore song and no more - for the singer with a glib tongue and a sense of humor. A very catchy scale tune. Tempo: ♩ -120MM.

179

Sweet Chance, that led my steps abroad — Michael Head B&H

F
D a-d" d'-d" M-F V-2 A-2 M-A T-A

This ecstatic melody is one of Michael Head's finest and does justice to the ~~fine~~ text. The prosody is excellent and, consequently, the meter changes are not difficult. The word "sweet" comes on the highest note of the range - the first of the song. In the high key it means f" which might present a problem. Tempo: ♩ -69MM.



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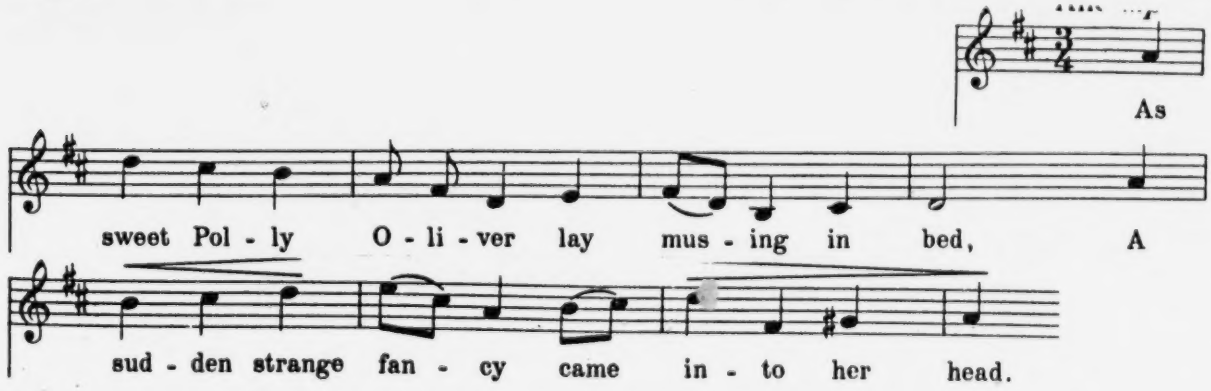
180

Sweet Polly Oliver — Traditional Air arr. Frank Newman OX

D b^b-e" a'-e" F V-1 A-3 M-C T-C

Both the jaunty melody and text, a narrative, are traditional. The addition of a fine accompaniment raises the song to the level of a recital song with audience appeal. Polly, in man's attire, goes off to war in search of her true love. The verse in tonic minor lends contrast just when monotony might set in. Tempo: ♩ -132MM.



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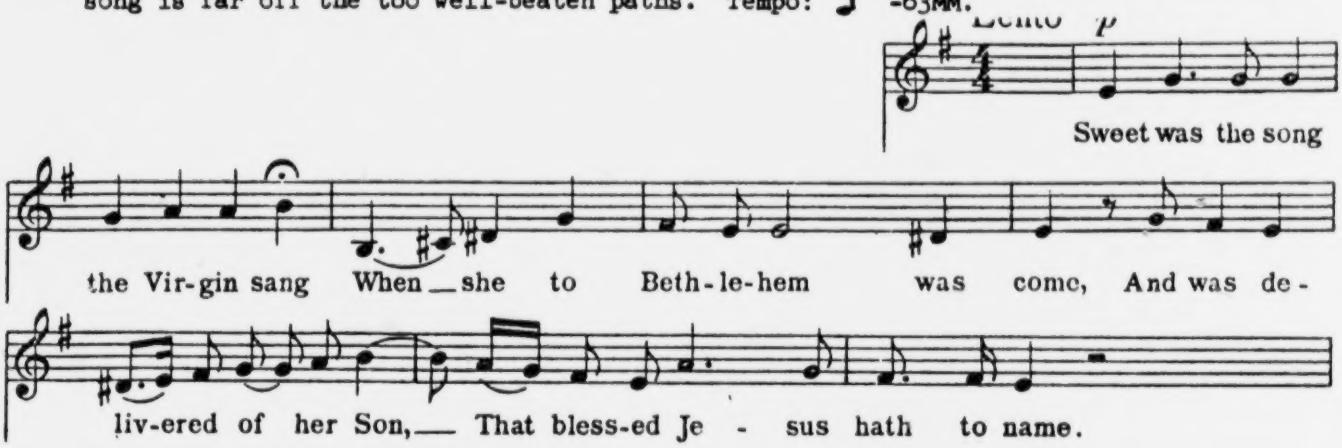
Sweet was the Song — John Attey, arr. Leo Sowerby — BM

e-minor	b-e"	e'-d"	F	V-2	A-2	M-A	T-A

Mr. Sowerby's arrangement provides a practical edition of a superior 17th Century Christmas lullaby. The rhythms which are of prime interest in the song are not easy, however. Give attention to verbal as well as metrical accents and maintain the tempo. Avoid rushing the 1/16th-notes in measures 13 and 14. This Christmas song is far off the too well-beaten paths. Tempo: ♩ -63MM.



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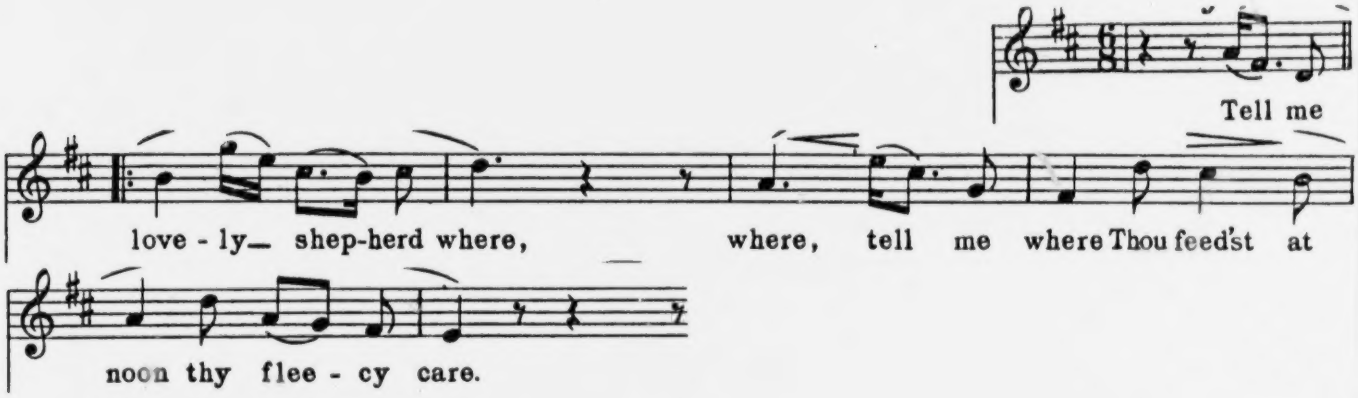
Tell me, lovely shepherd — William Boyce, arr. Michael Mullinar — AUG

D	d'-g"	f#'-f#"	F	V-3	A-2	M-A	T-B

Although in D (Elizabeth Poston's arrangement is also in D for high voice) this version does not include a" and is therefore advised. The realization of the accompaniment is comparable in quality to the Poston. The melodic line is marked by wide intervallic leaps. Tempo: ♩. -46-52MM.



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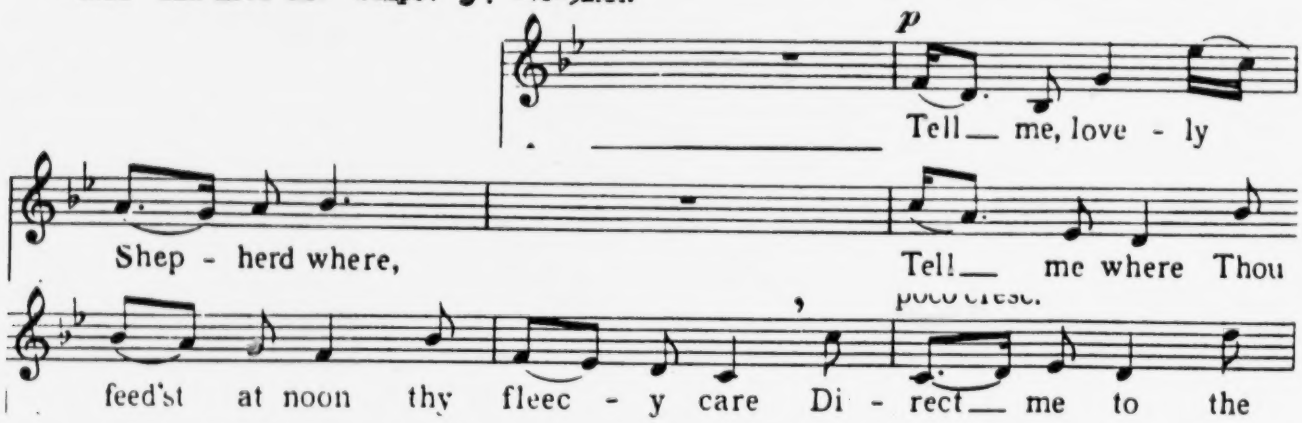
Tell me, lovely shepherd

William Boyce OX
arr. Elizabeth Poston

D							
Bb	b♭-f"	d'-d"	F	V-3	A-2	M-A	T-B

Elizabeth Poston has composed an accompaniment in the style of the period for the pastoral melody by William Boyce (1710-1779). The disjunct melody requires vocal flexibility. The two fermati in measure 30 should be ignored. To hold the pitches stops the natural motion, which seems unmusical. Rather, give length to the word "tell" and move on. Tempo: ♩. -46-52MM.



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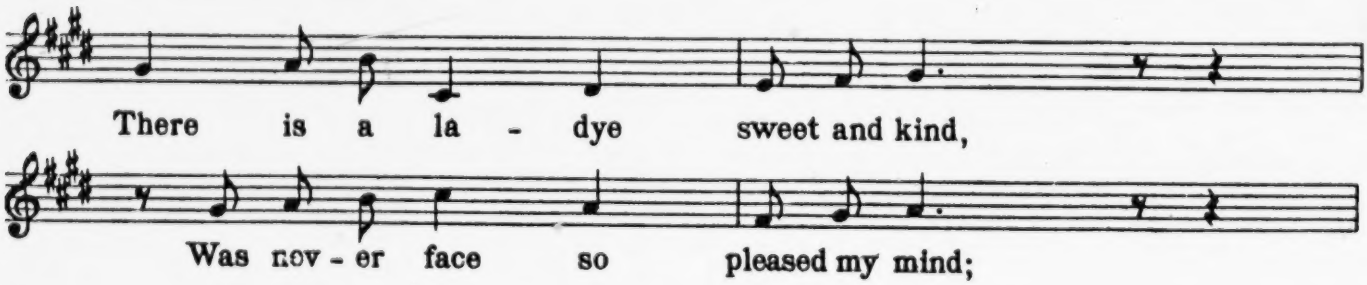
There is a ladye

Winifred Bury CF

G							
E	c#'-e"	f#'-c#"	M	V-1	A-2	M-C	T-B

Tuneful and pleasant, this has been a popular setting of the Thomas Ford (17th Century) poem for many years. A young tenor must have a good g" to sing the song in the high key successfully. The third verse has a contrasting melody as opposed to settings by Edward Purcell and others who do not vary the verses. Tempo: ♩ -66MM.



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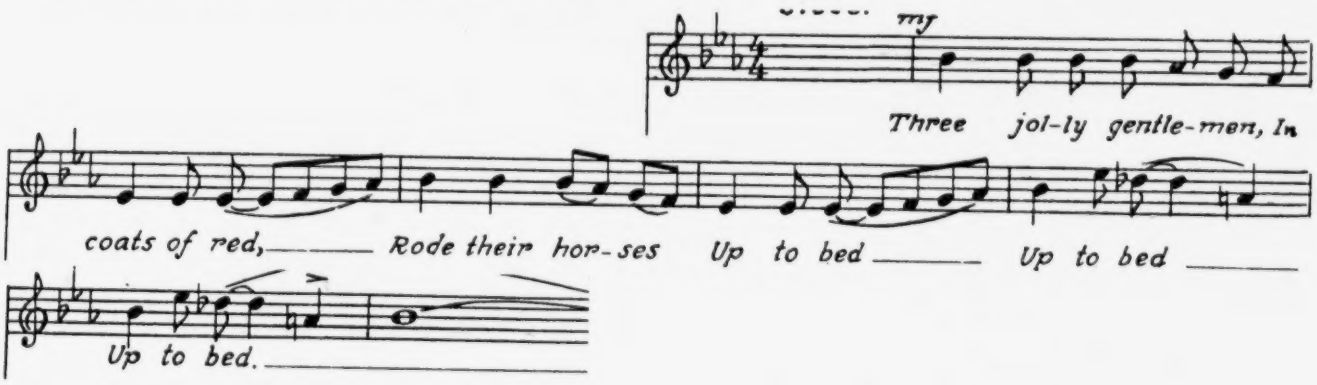
Three Jolly Gentlemen — Roy Teed JWC

Eb	eb'-eb"	eb'-eb"	M-F	V-1	A-3	M-B	T-B

"Entertaining" is the proper description for this setting of Walter De La Mare's amusing poem from "Peacock Pie." The accompaniment moves constantly in 1/8th-notes. Note that 8va below the bass line means an octave lower. At times this separates the treble and bass by four octaves. A quicker tempo than indicated is suggested but is not necessary. Tempo: ♩ -132-138MM.



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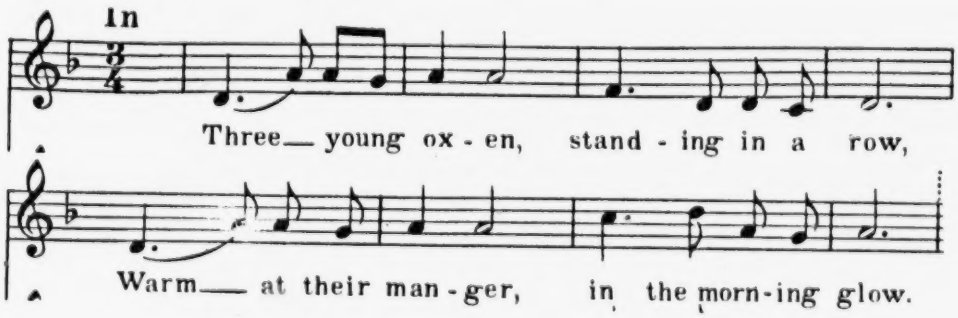
Three Oxen — Leland B. Sateren A

d-minor	c'-f"	d'-c"	M-F	V-1	A-1	M-C	T-C

The story of the oxen that kneel in the stable on Christmas morn. Melody and accompaniment are effective - but unornate. It contains three measures that may be either spoken or sung. The natural minor key gives a modal feeling. A fine song for a young girl. Tempo: ♩ -72-76MM.



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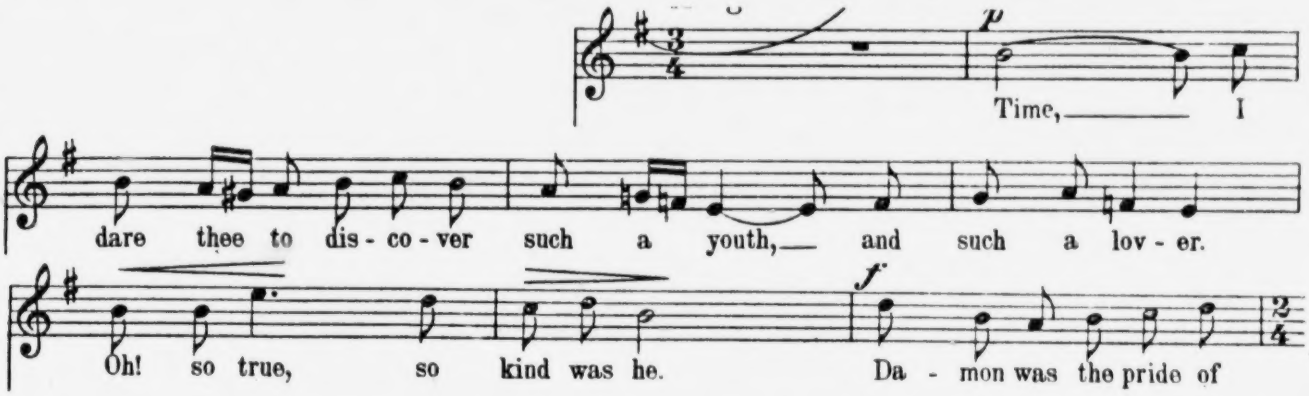
187

Time, I dare thee to discover — Paul Nordoff AMP

e-minor d#'-g" g'-e" F V-3 A-2 M-A T-A

Embellishments suggest a keyboard practice congenial with the 17th Century poem by John Dryden (1631-1700). The song - a pastoral lament - has exquisite grace and charm. It is best suited to a light, lyric voice. Tempo: ♩ -56MM.



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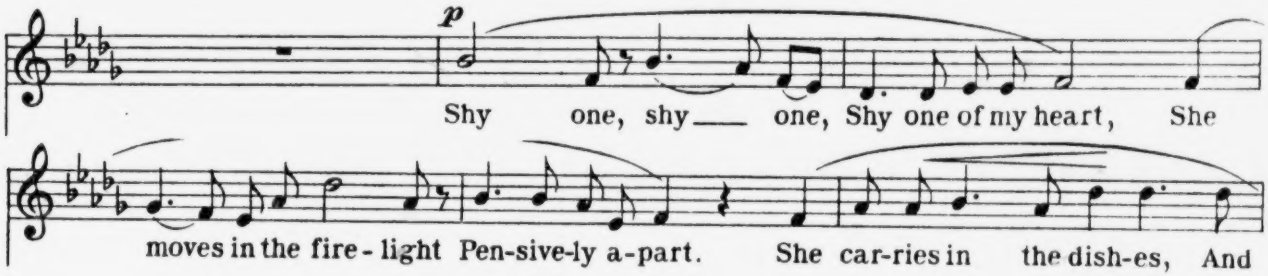
188

To an Isle in the Water — Christopher Le Fleming JWC

b^{b}-minor db'-eb" f'-eb" M V-3 A-2 M-A T-A

This sensitive and tender poem by Yeats has been given a like setting by the composer. The legato melody requires musical perceptiveness and the well-controlled voice of a young tenor or lyric baritone. Tempo: ♩ -80MM.



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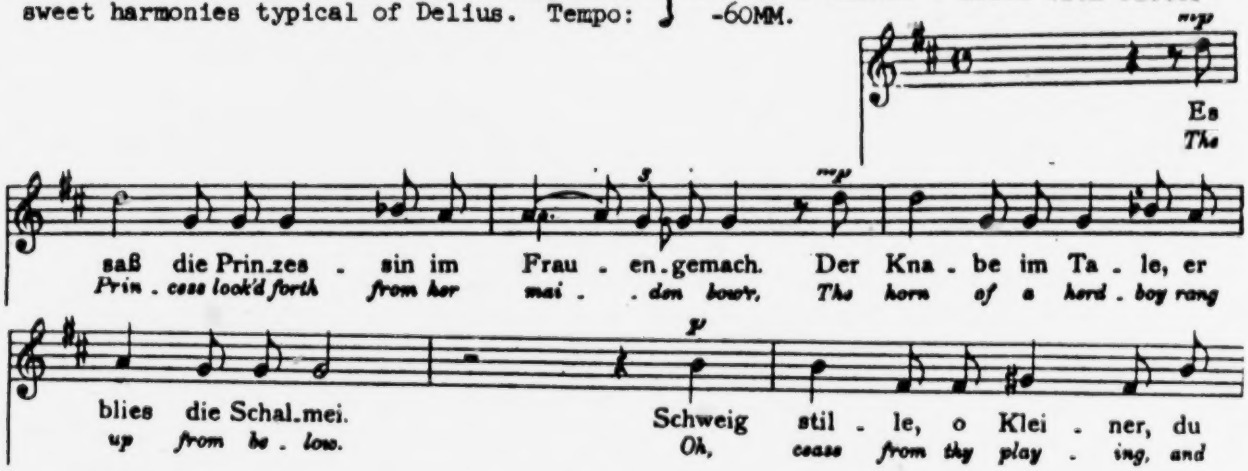
189

Twilight Fancies

Frederick Delius OX

b-minor g-minor	d'-f#"	f#'-d"	M-F	V-2	A-2	M-A	T-B

The herdboy's horn is heard - the princess sends him away later to lament his absence. The translation of the original Norwegian text is good and the setting is colorful and haunting. The rhapsodic measures preceding the first and third verses should be played with considerable rubato. Climaxes occur in each verse on f#". The style is declamatory. The accompaniment is like a lament - laced with bittersweet harmonies typical of Delius. Tempo: ♩ -60MM.



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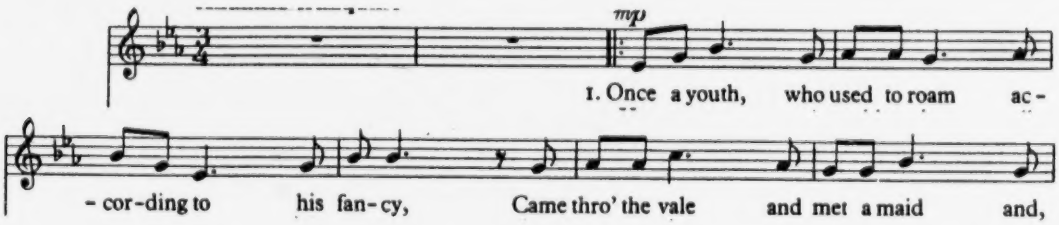
190

Watching The Wheat

Welsh Air OX
arr. Roger Fiske

Eb	d'-f"	eb'-c"	M-F	V-1	A-2	M-B	T-B

A mellifluous melody, a touching poem and an accompaniment with melodic and rhythmical interest are united in this simple and enchanting song. Printed in octavo form. Tempo: ♩ -80MM.



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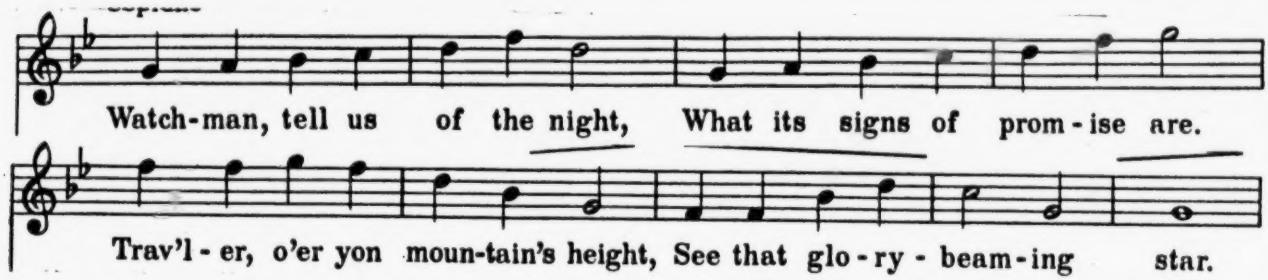
Watchman, tell us of the night (Christmas Song) Alan Hovhaness P

g-minor d'-g" g'-f" F V-3 A-2 M-A T-A

With simple melodic and unadorned harmonic resources, the composer creates an archaic texture appropriate to the seasonal poem. An introduction in 5/8 and a middle section for the voice in like meter present a musical hazzard, but since the tempo is not overly quick it is within the ability of a rhythmically sensitive singer. To sing one short phrase centering around f" and g" (it occurs several times) it must be assumed the singer can manage the tessitura. Tempo: ♪ -144MM and ♩ -100MM.



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The Waters of Severn Reginald Redman C

Eb eb'-f" g'-e" M-F V-1 A-2 M-C T-C

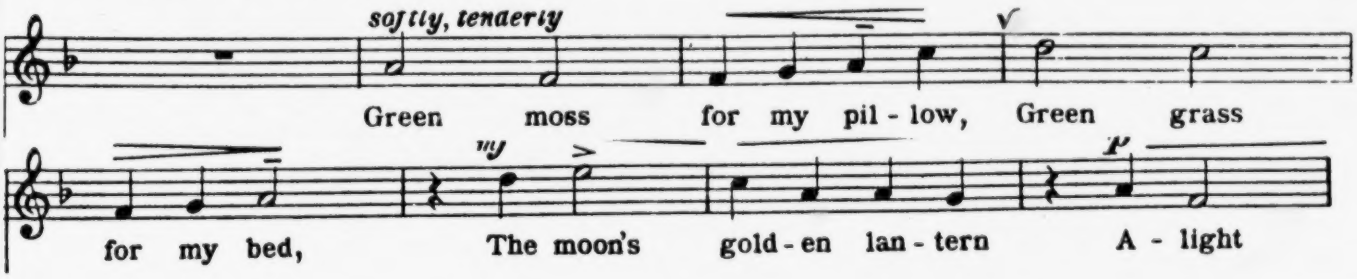
This easy, unpretentious and nostalgic song all but sings itself. It has characteristics of a "parlor tune" but is at least one cut above that level. Fine for a young tenor. Tempo: ♩ -120MM.

192

Wayfarer's Night-song — Easthope Martin — B&H

F Eb D	f'-g"	f'-eb"	M	V-2	A-1	M-C	T-C

An effective and robust climax on f" and g" marks the close of this song which, otherwise, is lulling and reposeful. The ossia at the close is not recommended, it would be better to use a lower key instead. The phrases are carefully marked and should be observed. The tonic minor passage in the middle of the song adds interest. Tempo: ♩ -92MM.



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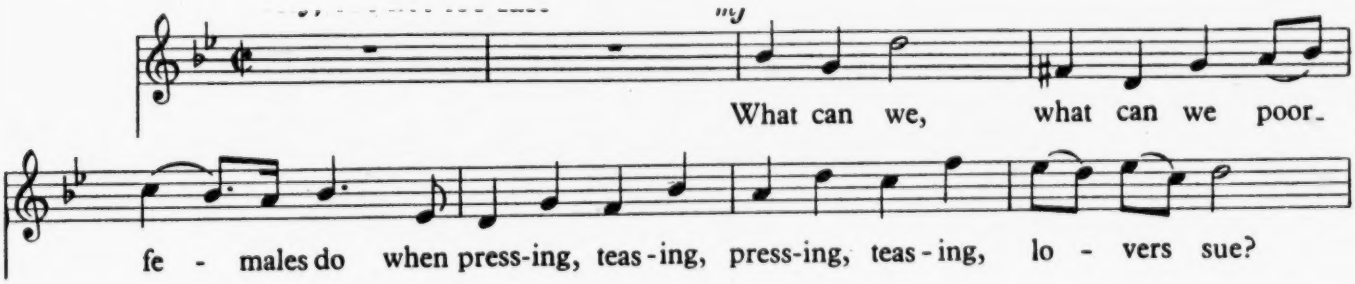
193

What can we poor females do? — Henry Purcell, arr. Norman Franklin — GAL

g-minor	d'-f"	g'-eb"	F	V-2	A-2	M-A	T-A

"What can we poor females do when lovers sue?" Purcell's melody, disjunct when the text is fretting and complaining, is delightfully witty and imbued with charming humor. Mr. Franklin's is one of several arrangements generally available. However, his choice of key is particularly good for the high school soprano. Be particular with all rhythms. Tempo: ♩ -69MM.



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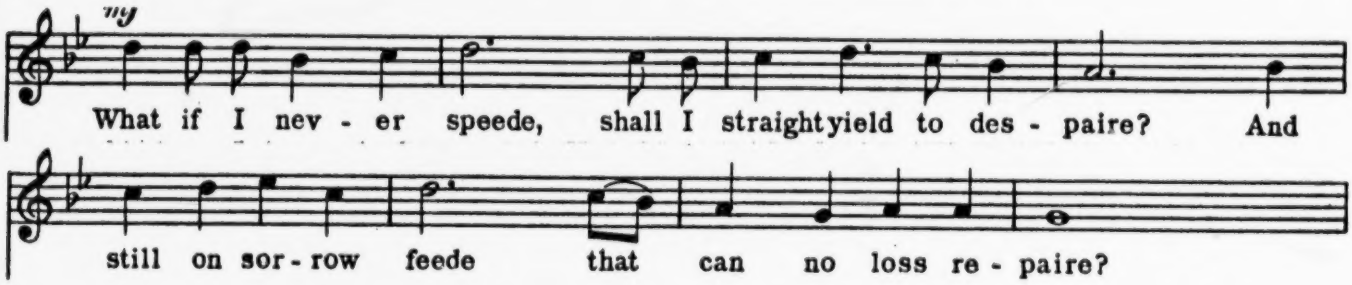
194

What if I never Speede — John Dowland, arr. Leo Sowerby — BM

g-minor | d'-eb" | g'-d" | M | V-2 | A-2 | M-A | T-A

The Dowland refinement is maintained in this realization resulting in an excellent concert version of the 17th Century lute song. A fine melody for tenor or lyric baritone. Tempo: ♩ -112MM.



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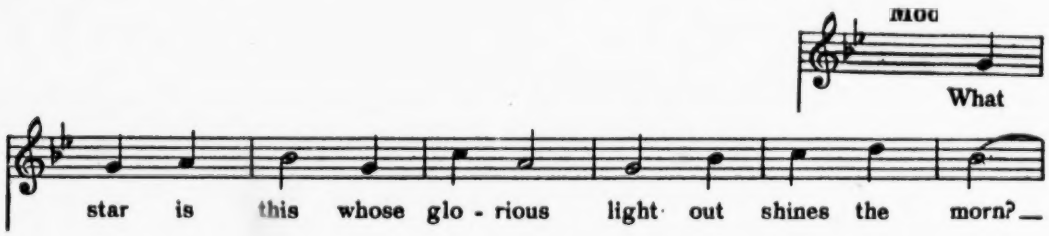
195

What Star is This? — Godfrey Ridout — OX

g-minor | g'-f" | g'-d" | M-F | V-1 | A-1 | M-B | T-B

After a four-measure introduction the voice sings the first of three statements of the melody without accompaniment. The meter and the phrase patterns are irregular but not difficult in the least. The mood is quiet. Tempo: ♩ -116MM, but with freedom. Published in octavo form.



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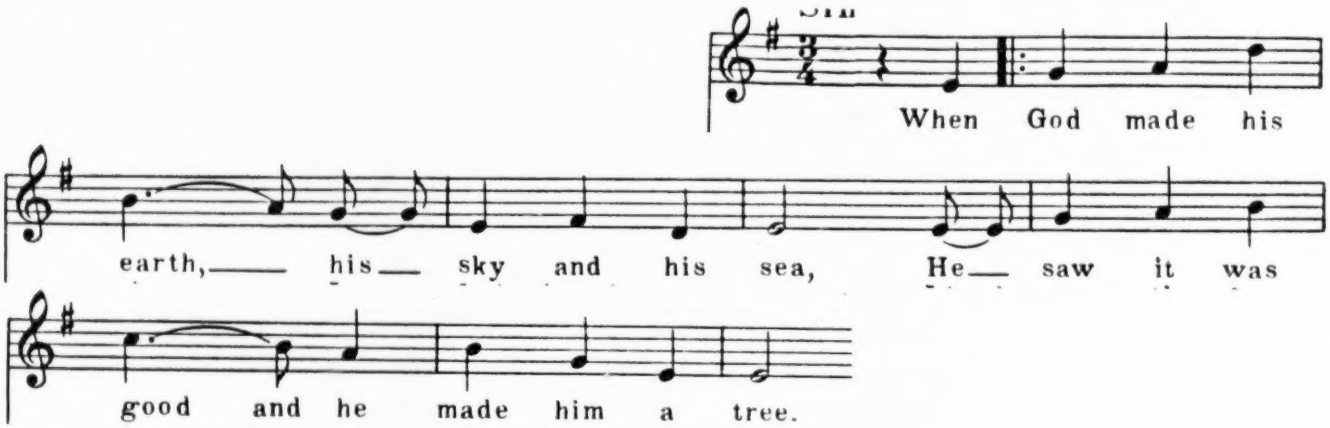
When God Made His Earth — Leland B. Sateren A

e-minor | d'-e" | e'-c" | M-F | V-1 | A-1 | M-C | T-B

"When God made His earth He also made Him a tree from which His cross was formed." A very simple yet effective sacred song for the Lenten Season. Although this is a modern composition the composer has captured an archaic flavor. Tempo: ♩ -96MM.



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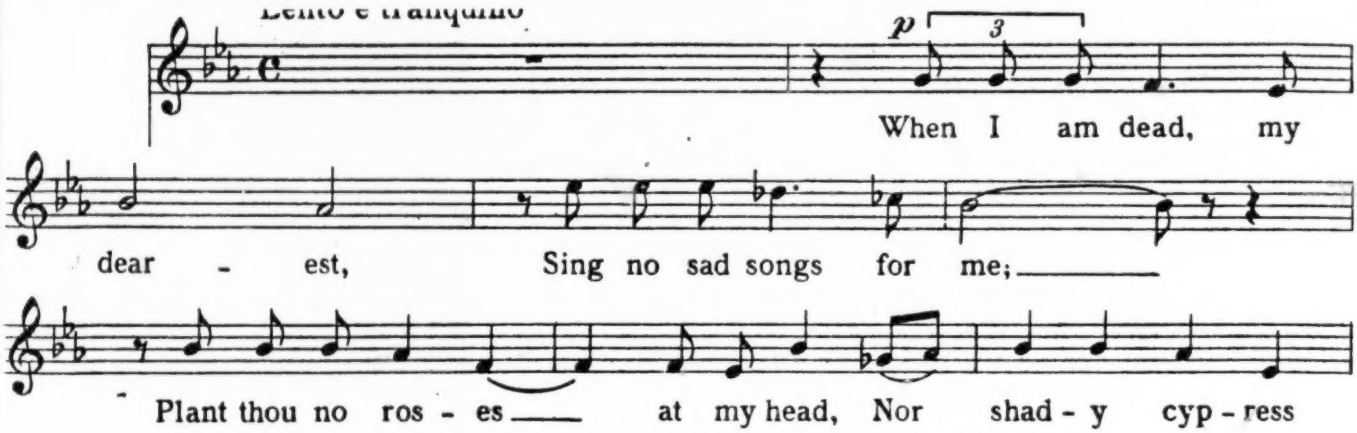
When I am Dead, My Dearest — Ralph Greaves OX

Eb | eb'-eb" | g'-d" | M-F | V-2 | A-1 | M-A | T-A

This resigned and romantic text by Christina Rossetti perhaps calls for a kind of sophistication not typical of all young singers. There are those, however, who will delight in both the text and the fine setting. Some intervals are tricky. Tempo: ♩ -69-72MM.



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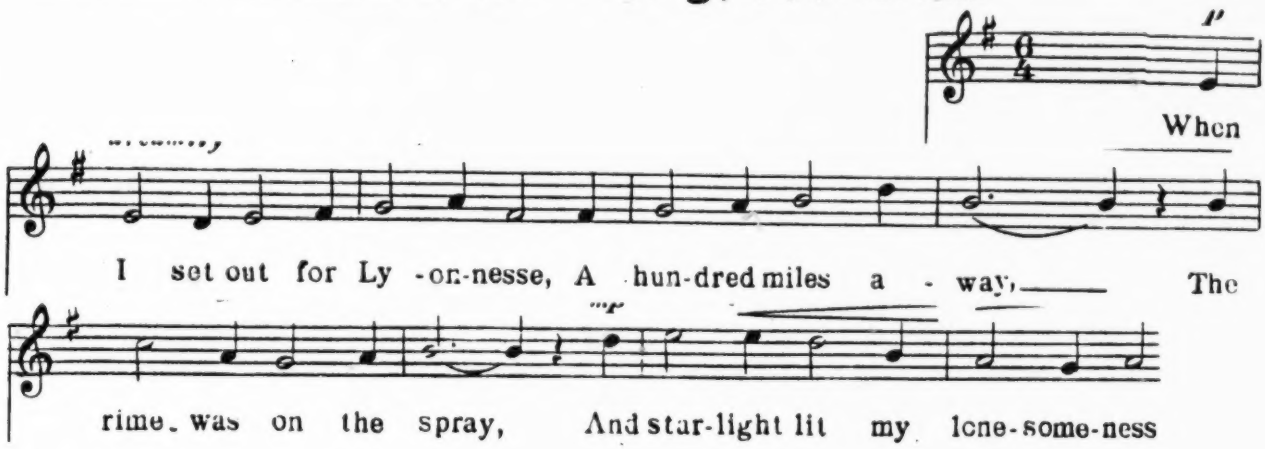
197

When I set out for Lyonnesse — Leslie Walters JBC

e-minor	b-e"	e'-c"	M	V-2	A-2	M-B	T-A

Of Thomas Hardy's poems, this has probably been set to music more often than any other. And, good reason, for its lyric lines tell of the magic of new found love. The casual melody that begins the song gains fervor to match the excitement found in the line "With magic in my eyes." Tempo: ♩. -54, 58 and 63MM.



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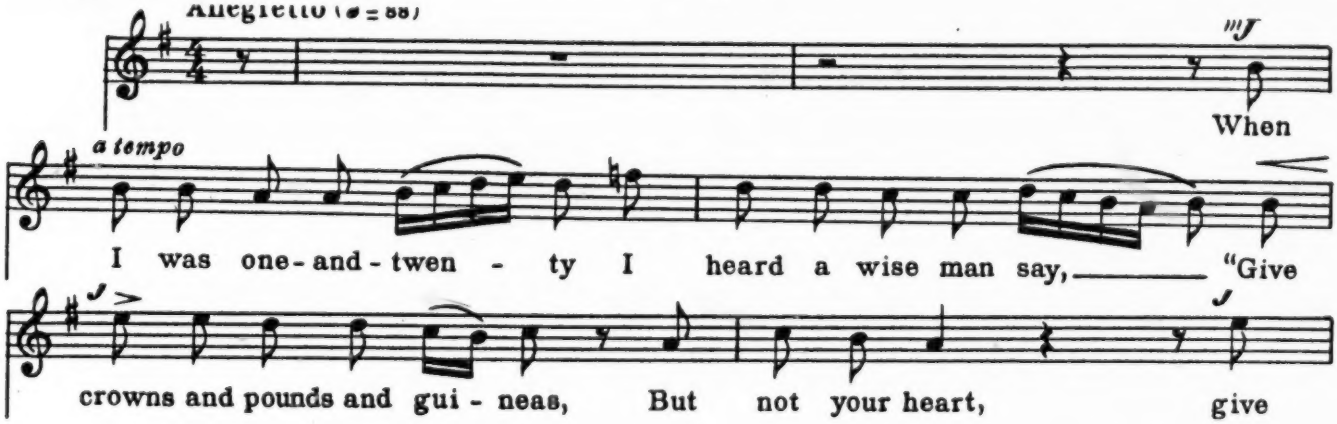
198

When I was One-and-twenty — Isadore Freed SMP

G	d'-g"	a'-e"	F	V-2	A-2	M-A	T-A

A fresh and sparkling melody in which simple rhythmical patterns are used inventively. Adroit and meaningful modulations appropriately embellish particular lines of the text. Good articulation and some flexibility are needed. The highest notes are never sustained. This will require a musicianly performance. Tempo: ♩ -84MM. An A. E. Housman poem.



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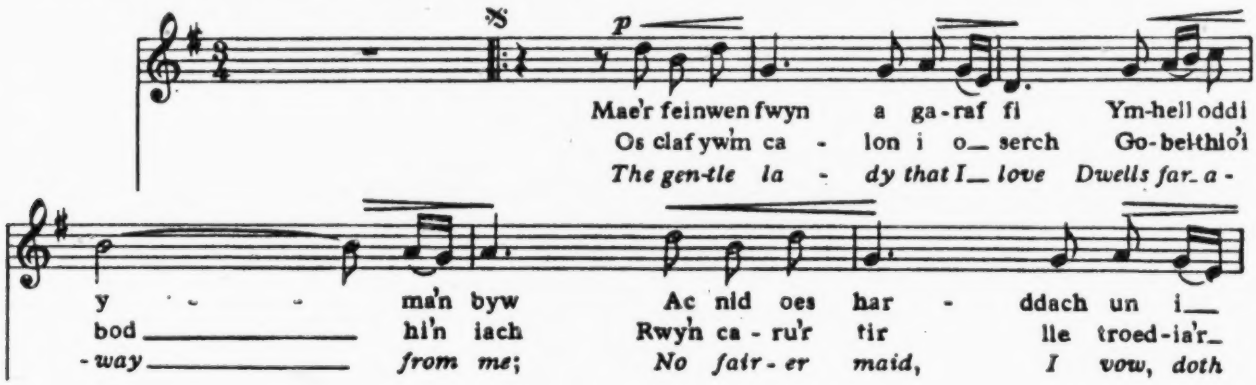
While Two are One

Welsh Folk Song OX
arr. Sydney Northcote

G	d'-d"	d'-d"	M	V-1	A-1	M-B	T-B

The arranger noted the song from an uncle who described it as "an old harp melody." The meter is 3/4, however, the climax of each of two verses is a novel introduction of a 4-measure phrase in 6/8 marked animato, ♩. = ♩. . The text extols the beauty and constancy of the loved one. The oft repeated phrases have an air of real nobility. Tempo: ♩ -76MM, not ♩ -60MM.



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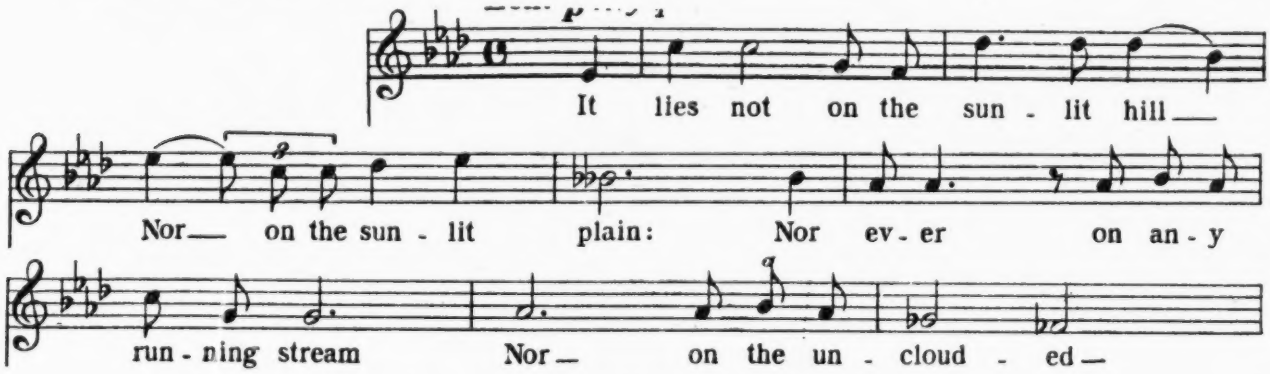
The White Peace

Arnold Bax JWC

Ab	eb'-gb"	ab'-eb"	M-F	V-3	A-2	M-A	T-A

An exquisite setting of an atmospheric poem by Fiona Macleod. The lyric melody is sustained and requires a fine tone along with the ability to sing a firm climax on gb" (an eighth-note only, however) on the syllable "moon" of moonlight. The colorful accompaniment is superior. Excellent musicianship is required to match the quality of the song. Tempo: ♩ -58MM.



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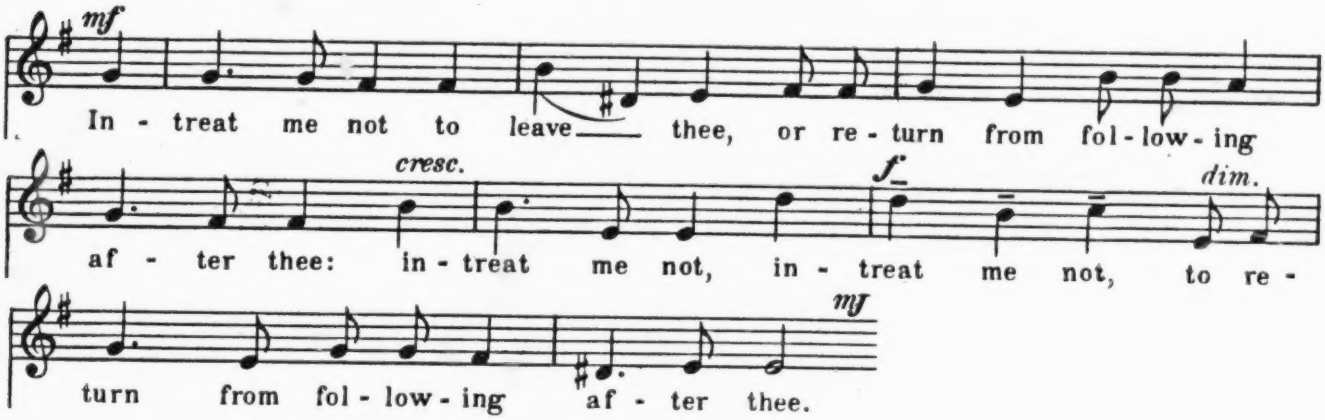
Whither Thou Goest

G. Winston Cassler A

F c'-f" e'-d" M-F V-1 A-2 M-C T-A

With the average singer in mind, the composer has written a fine setting of the beautiful wedding text from the Book of Ruth. The song is tuneful without being saccharin. When the salient thought - Whither Thou Goest - is repeated an alteration carries the melodic line to a higher plane and brings the song to a closing climax. The accompaniment is scored for organ (not on three staves, however) so it can be played on the piano. With the dearth of fine wedding songs this can be useful. Tempo: ♩ -96MM.



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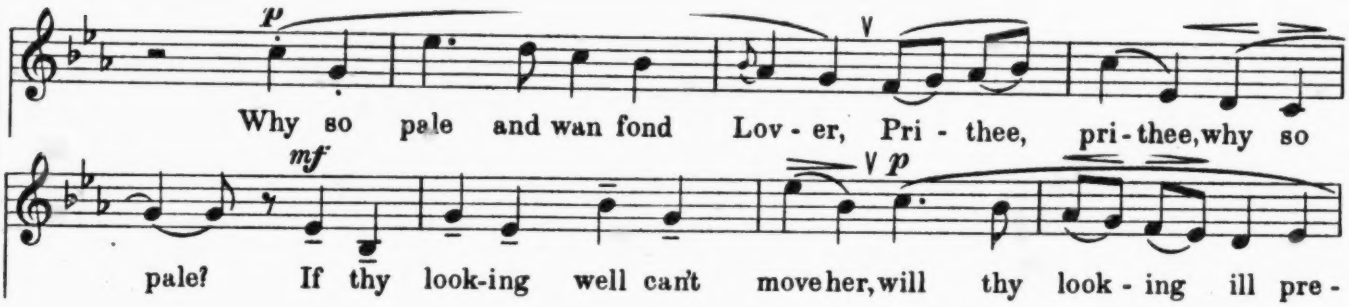
Why so Pale?

Thomas Arne M

c-minor b^b-f" eb'-eb" M-F V-2 A-2 M-B T-B

The range is wide, however, the disjunct melody moves at a good tempo and neither the highest or lowest pitches need be sustained. The light humor of the text and the saucy melody recommend it. Tempo: ♩ -100MM.



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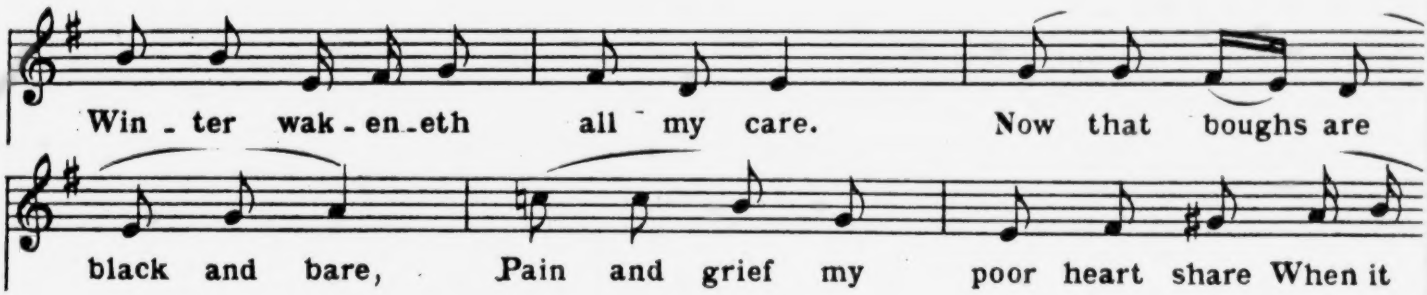
202

Winter Wakeneth all my Care — Evelyn Sharpe JBC

e-minor d'-e" f#'-d" M-F V-1 A-1 M-B T-B

The serious and philosophical text is a modern version of a 13th Century poem. Neither vocal line nor accompaniment present exceptional musical problems. The song arrives at an effective climax on e". Tempo: ♩ -92MM - no slower.



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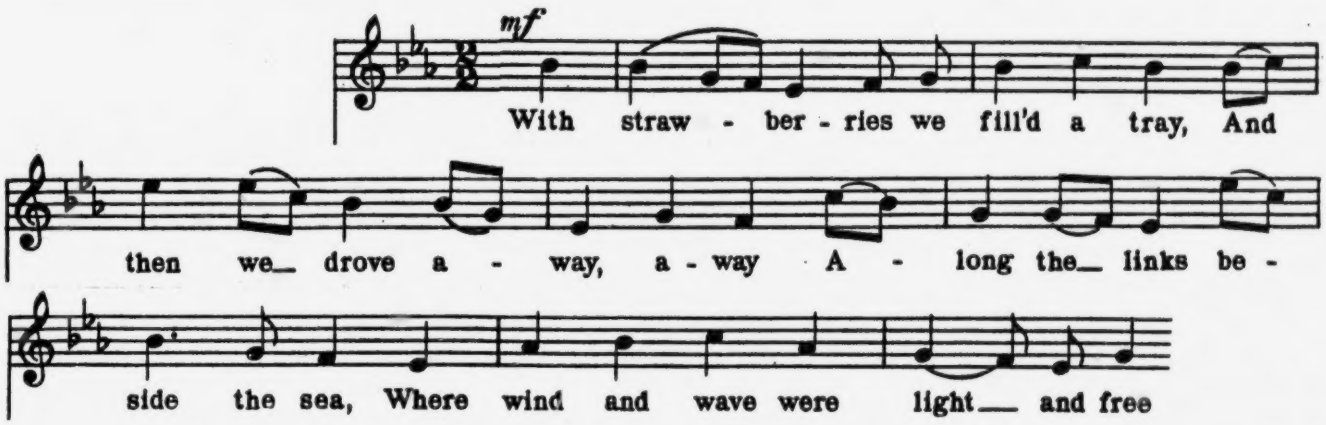
203

With Strawberries — Leo Sowerby BM

Eb d'-f" g'-eb" M-F V-2 A-2 M-A T-A

A song as fresh as the strawberries the youthful lovers take on their merry excursion to the seaside. Harmonically interesting and colorful. Sowerby songs are invariably unhackneyed. Tempo: ♩ -60MM.



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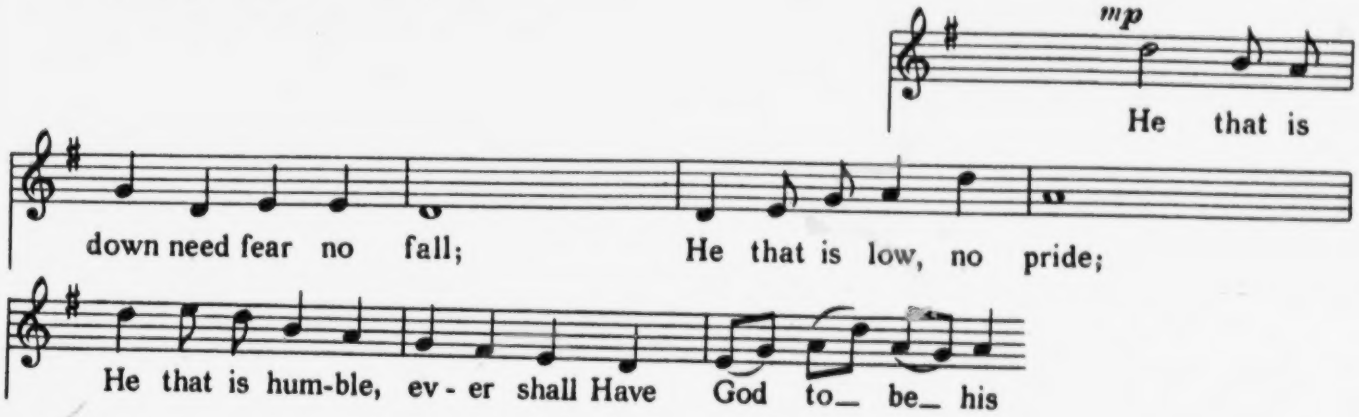
The Woodcutter's Song

Ralph Vaughan Williams OX

G d'-e" e'-d" M-F V-2 A-1 M-A T-A

This is the concert version of a song from the Morality "Pilgrim's Progress" by the composer. The lofty text is by John Bunyan and is appropriate as a sacred song. The song requires a voice that can communicate nobility of idea. Whereas the melodies of the three verses are substantially the same the rhythms are different. Tempo: ♩ -72MM.



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(Note: addendum)

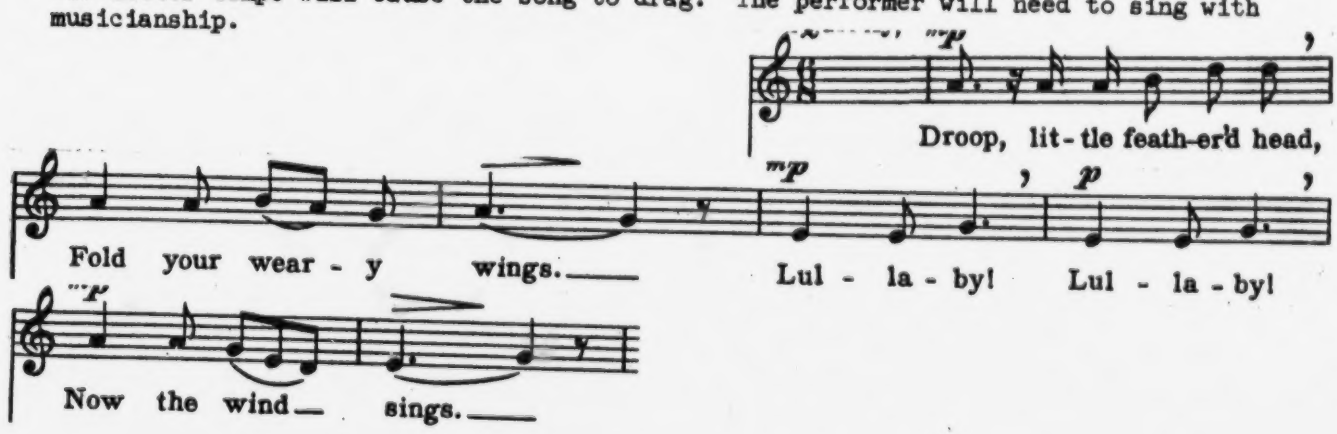
Put in right order

At Bedtime

Gardner Read SMP

d-minor c#'-d" e'-b' F V-2 A-2 M-B T-B

The text is a loving and figurative lullaby. In 6/8 meter the accompaniment gently rocks from dissonance to consonance and with tone clusters creates a diffused tonal atmosphere simulating the half-light of day's close. The basically adjunct melody is rhythmically easy. Better sung at ♩. -100MM than at ♩. -80MM as indicated. The latter tempo will cause the song to drag. The performer will need to sing with musicianship.



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VOLUMES OF SONGS

The Arnold Book of Old Songs arr. Roger Quilter B&H

Comment on the familiar tunes that are included in this compilation would be redundant. Only the coded information, therefore, will be given under each title. All titles are published separately in the same keys except, Drink to me only with thine eyes, which is published in F and Gb. Roger Quilter's accompaniments are always in superior taste and invariably enhance the effect of the melody.

Drink to me only with thine eyes

Eb F Gb	eb'-eb"	M-F	V-1	A-2	Tempo:	-40MM.

Over the mountains

G	d'-d"	M-F	V-1	A-2	Tempo:	-132MM.

My Lady Greensleeves

f-minor	c'-eb"	M-F	V-1	A-2	Tempo:	-56MM.

Believe me if all those endearing young charms

Eb	eb'-eb"	M-F	V-1	A-2	Tempo:	-48MM.

Oh! 'tis sweet to think

G	d'-d"	M-F	V-1	A-1	Tempo:	-76MM.

Ye Banks and braes

Gb	db'-eb"	M-F	V-1	A-2	Tempo:	-48MM.

Charlie is my darling

c-minor	c'-eb"	F	V-1	A-1	Tempo:	-120MM.

Ca' the yowes to the knowes

a-minor	c'-e"	F	V-2	A-1	Tempo:	-52MM.

The man behind the plough

G	d'-e"	M-F	V-2	A-1	Tempo:	-63MM.

The Arnold Book of Old Songs

My Ladies Garden (L'amour de moi)						
Db	db'-eb"	M-F	V-2	A-2	Tempo:	-69MM.
Pretty month of May (Joli moi de Mai)						
Eb	eb'-eb"	F	V-1	A-1	Tempo:	-100MM.
The Jolly Miller						
g-minor	d'-d"	M	V-1	A-2	Tempo:	-80MM.
Barbara Allen						
D	d'-d"	M-F	V-2	A-2	Tempo:	-72MM.
Three Poor Mariners						
Eb	b-eb"	M	V-1	A-1	Tempo:	-80MM.
Since first I saw your face						
E	e'-e"	M	V-1	A-1	Tempo:	-116MM.
The Ash Grove						
Ab	db'-eb"	M-F	V-1	A-1	Tempo:	-112MM.

omit this volume

Five Songs

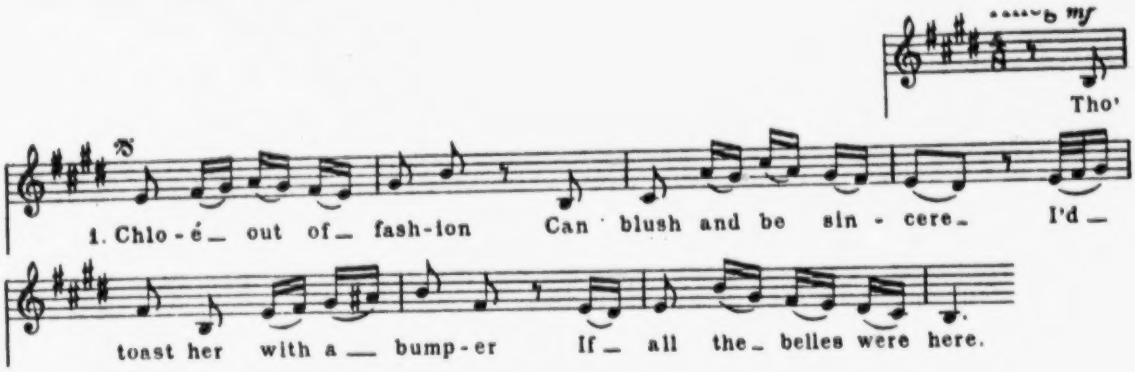
William Boyce
Edited by Michael Mullinar

AUG

Tho' Chloe Out of Fashion

E	b-e"	b-c"	M	V-2	A-2	M-B	T-B

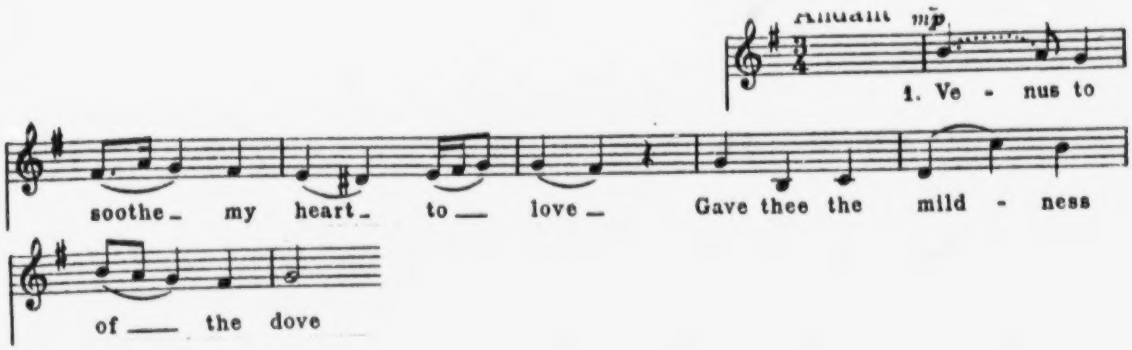
A paean to Chloe in the graceful 18th Century manner. The song requires flexibility of voice, but the melismas and other 16th-note passages (they abound) are very singable. Written in 4/8 meter, but better sung as 2/4, two beats to the measure. Tempo: ♩ -66MM. Avoid rushing. This is for the young singer of considerable vocal experience if it is to be sung cleanly.



Venus To Soothe My Heart

e-minor	b'-c"	e'-a"	M	V-1	A-1	M-B	T-B

A charming 18th Century love song in 3/4. The legato melody and the accompaniment offer no difficulties. This song has three verses - the last with a new accompaniment. Fresh. Unsophisticated. Tempo: ♩ -92MM.

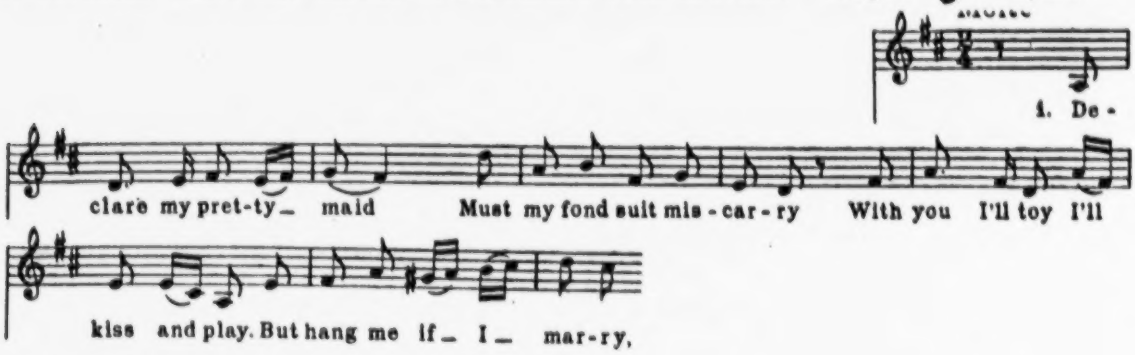


Five Songs

Declare My Pretty Maid

D a-d" a-d" M V-2 A-2 M-B T-B

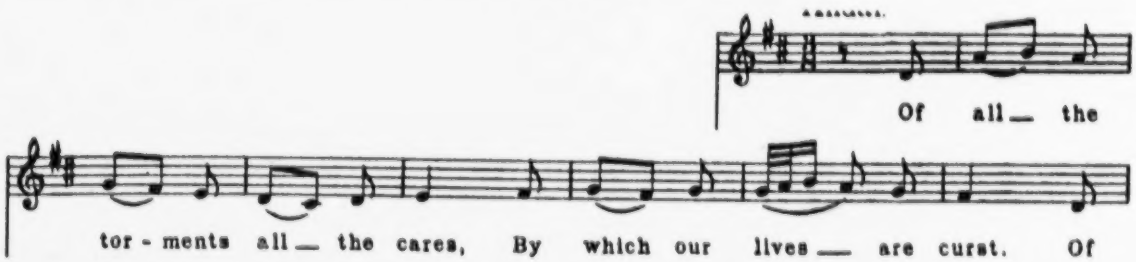
A rollicking vivace tune to an 18th Century text that is a bit suggestive but not offensive. This kind of language was the mode of the day. Needs a reasonably robust but flexible voice and should be performed with bravura. Tempo: ♪ -152MM.



Of All the Torments

D c'-d" e'-b' M V-1 A-1 M-C T-C

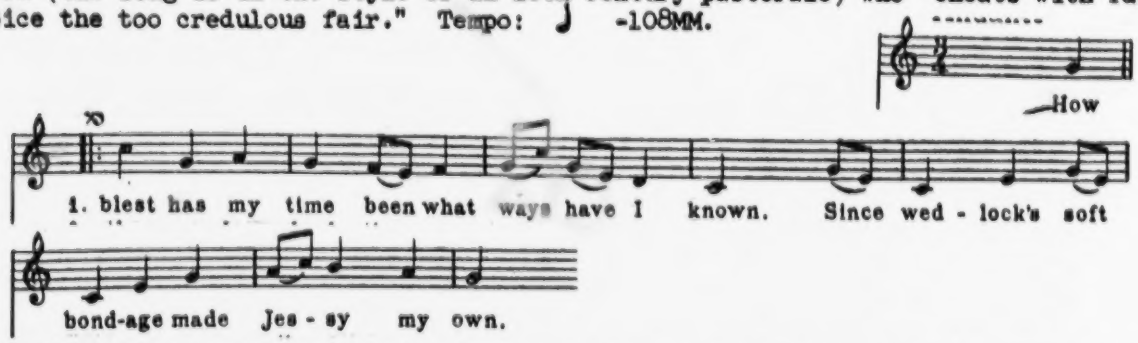
A short unpretentious song decrying rivals in the game of love. Tongue in cheek. Adjunct motion, no problems - just a good, simple song. Tempo: ♪ -126MM.



The Happy Pair

C b-e" c'-c" M V-1 A-1 M-C T-C

A winsome song extolling the joys of a happy marriage and deriding the young shepherd (the song is in the style of an 18th Century pastorale) who "cheats with false voice the too credulous fair." Tempo: ♩ -108MM.



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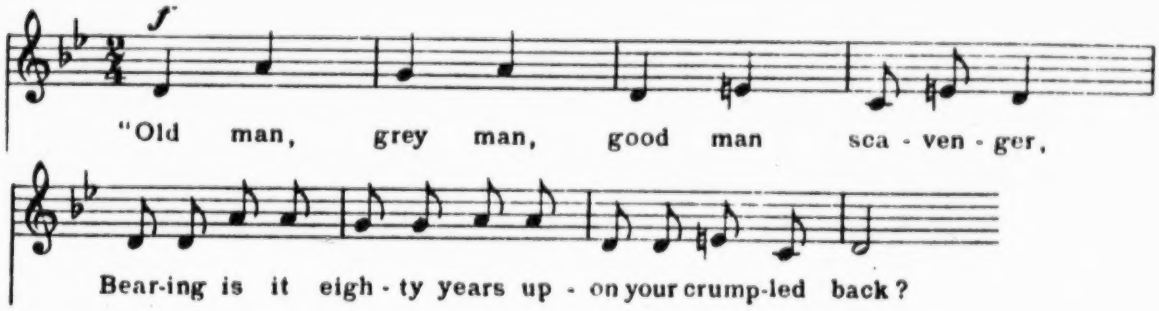
Five Songs (to words by John Drinkwater) Alec Rowley B&H

Mad Tom Tatterman

g-minor	c'-eb"	f'-d"	M-F	V-1	A-1	M-B	T-B

He is called Mad Tom Tatterman, but the philosophy he sets forth in this narrative is hardly that of a madman. To a "patter song" melody that calls for a sense of the dramatic and good articulation, the composer has written a colorful but economical accompaniment. Tempo: ♩ -92MM.



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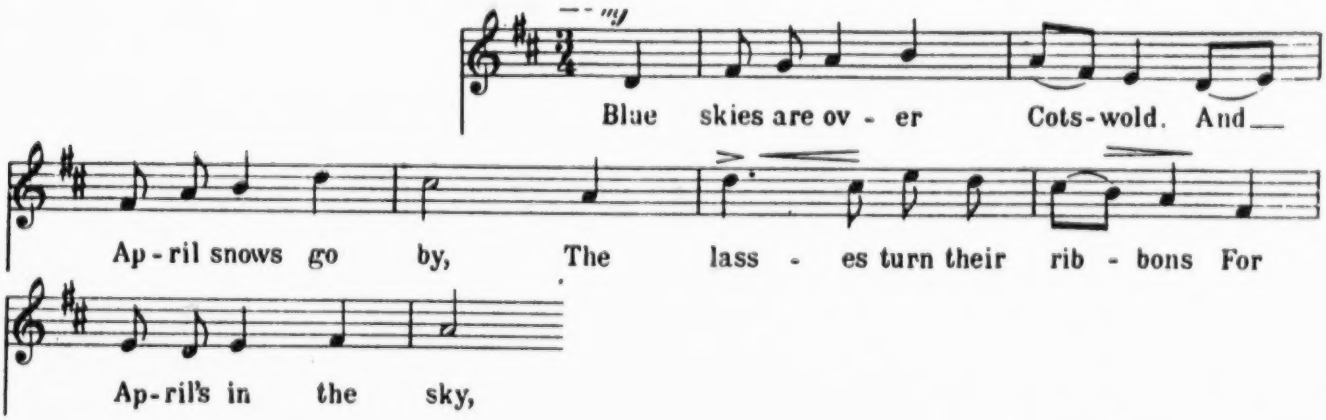
Cotswold Love

D	d'-e"	f#'-d"	M-F	V-1	A-1	M-B	T-B

If you are 18 or 65, you are aware that Cotswold girls are flirting when spring arrives. In April "men's eyes are quicker than their brains." A winsome poem set to a fine lyric melody. Tempo: ♩ -84MM.



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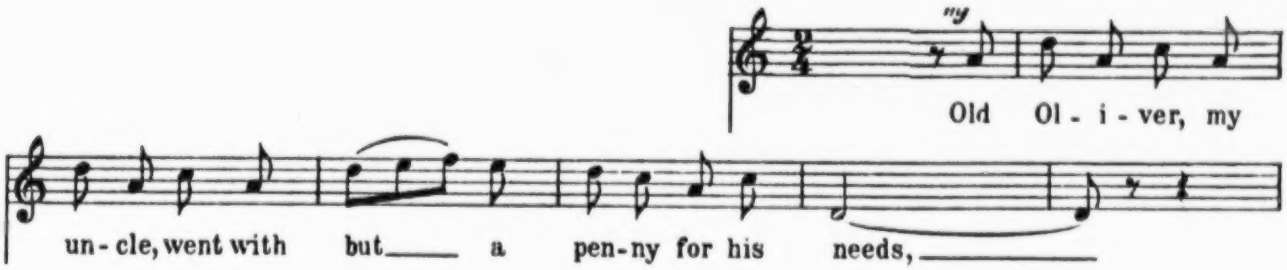
Old Oliver

a-minor d'-f" a'-e" M-F V-1 A-1 M-C T-C

Old Oliver scatters good will and sings a happy song. The melody is casual and the unpretentious accompaniment underlines this easy attitude with a drone bass. Tempo: ♩ -100MM.



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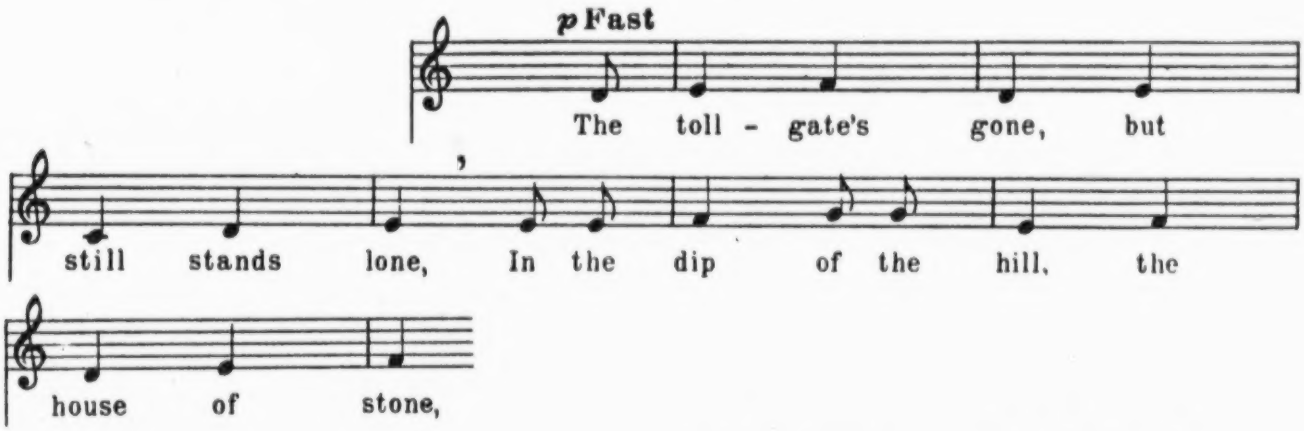
The Toll-Gate House

a-minor c'-e" e'-c" M-F V-1 A-3 M-C T-C

The keeper still lives in the Toll-Gate House. Now that the road is free there are no tolls to collect, but sometimes in dead of night memory prompts him to call out, "Who goes there?" A galloping accompaniment suggests the approach and passing of a rider on horseback. Tempo: ♩ -108MM.



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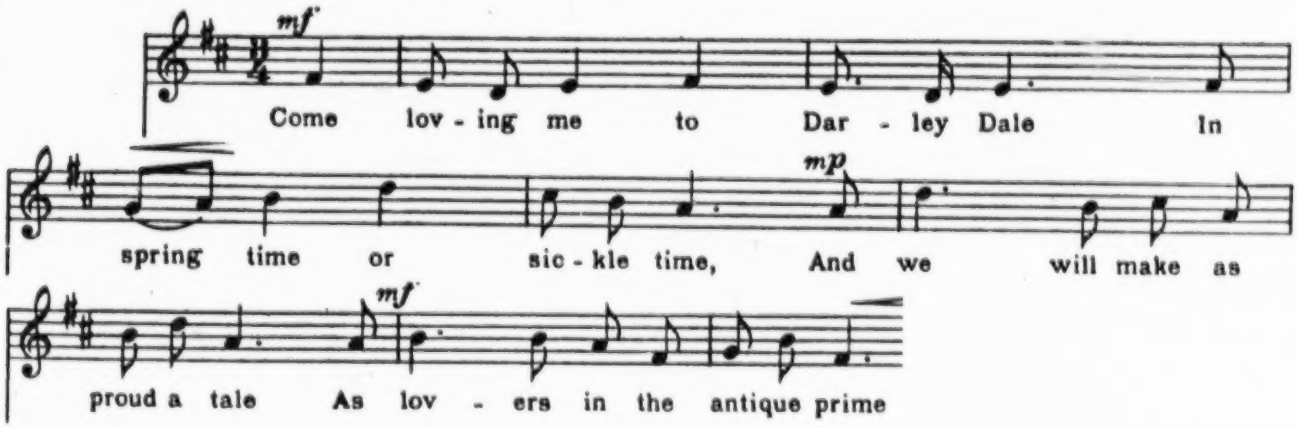
Five Songs

Derbyshire Song

F
D d'-d" e'-b' F V-1 A-1 M-B T-B

An inviting and romantic text set to a graceful and very singable melody.
Tempo: ♩ -88MM.



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Folksong Arrangements — Benjamin Britten — B&H

Volume 1	British Isles	High Voice and Medium Voice
Volume 2	France	High Voice and Medium Voice
Volume 3	British Isles	High Voice and Medium Voice
Volume 4	Ireland	Medium Voice (Moore's Irish Melodies)
Volume 5	British Isles	Medium Voice

The arrangements of folk songs by the contemporary British composer Benjamin Britten are sufficiently well-known to make lengthy comment on each song needless. Therefore, only basic statistics about each song will be noted and a brief comment added. Beyond this it is enough to say that Britten's accompaniments reflect his uncircumscribed musical inventiveness in that the harmonic and rhythmic devices chosen are so agreeable to the familiar melodies as to both enhance them and lift them to the level of art songs. When called for they are sweet, stringent, jovial, pastoral, pictorial, thick, thin, atmospheric, or witty - and always appropriately so. The choice of melodies for each volume affords contrast and is uniformly excellent.

The harmonies used, of course, are "modern." Inasmuch as the folk melodies are very singable alleviating the problem of difficult intervals, the settings provide an excellent introduction to a contemporary idiom.

We are fortunate in that many British composers have set their own folk songs. Benjamin Britten is one of the latest of these and, in spite of the appellation "modern" he never violates the inherent naivete and simplicity of these songs.

Volume 1 British Isles

The Salley Gardens Irish Tune (Words by W. B. Yeats)

Gb	gb'-ab"	b^{b}'-gb"	M-F	V-2	A-1

A particularly inviting melody.

Little Sir William Somerset Folk Song

F	f'-f"	f'-d"	M-F	V-1	A-2

A folk tragedy.

The Bonny Earl O'Moray Scottish Tune

Eb	g'-g"	b'-g"	M-F	V-2	A-1

The gallant Earl was slain. A dirge.

Folk Arrangements

O can ye sew cushions? Scottish Tune

Ab	eb'-ab"	ab'-eb"	F	V-2	A-2

This lilting cradle song in 3/4 has an eight-measure chorus in 4/4.

The trees they grow so high Somerset Folk Song

a-minor	c'-e"	e'-d"	F	V-1	A-1

The first verse is unaccompanied. The story of a youthful marriage and the early death of the husband.

The Ash Grove Welsh Tune

Ab	db'-f"	g'-eb"	M-F	V-1	A-2

The accompaniment for the second verse is atonal.

Oliver Cromwell Nursery Rhyme from Suffolk

Eb	eb'-eb"	eb'-eb"	M-F	V-2	A-2

Comedy reigns. "If you want any more you can sing it yourself - Hee-haw sing it yourself."

Volume 2 France

La Noël passée (The Orphan and King Henry)

g-minor	d'-e"	g'-c"	M-F	V-1	A-2

A Christmas legend to a sprightly tune.

Voici le Printemps Hear the Voice of Spring

g-minor	f#'-d"	f#'-d"	F	V-1	A-1

Pastoral in character, the song tells of the pleasant transition from winter to spring.

Folk Arrangements

Fileuse

G	d'-d"	g'-d"	F	V-1	A-2

The happy song of a shepherdess.

Le roi s'en va-t'en chasse The King is gone a-hunting

Ab	eb'-eb"	ab'-eb"	M	V-1	A-2

On his hunting expedition, the king finds a lovely shepherdess.

La belle est au jardin d'amour Beauty in love's garden

Bb	f'-d"	f'-c"	M	V-1	A-1

Colin, the shepherd, has lost his love, but finds her later "by the fountain."

Il est quelqu'un sur terre There's someone in my fancy

g-minor	d'-d"	g'-d"	F	V-1	A-2

As she spins, the singer dreams of the miller's son.

Eho! Eho!

f#-minor	f#'-e"	f#'-c#"	M	V-2	A-3

Little lambs do not stray, the wolf's in the wood. Chloe, my love, do not stray for the wolf is in the city.

Quand j'étais chez mon père Heigh ho, heigh hi

G	g'-d"	g'-d"	M-F	V-1	A-2

(with alternative ending the range is g'-g"). The shepherd sings a carefree tune about losing his sheep to the wolf. From the bones he makes a pipe which he plays for maidens to dance.

Volume 3 British Isles

The Plough Boy Tune by W. Shield

G	b-d"	d'-d"	M	V-2	A-2

A humorous, lighthearted song that calls for excellent diction.

Folk Arrangements

There's none to soothe Hullah's Song-Book (Scottish Tune)

Bb	b^b-d"	b^b-d"	M-F	V-1	A-1

A slow, doleful song.

Sweet Polly Oliver Old English Tune

D	b-e"	d'-d"	M-F	V-1	A-1

See same title arranged by Frank Newman.

The Miller of Dee Hullah's Song-Book (English)

g-minor	d'-d"	g'-d"	M	V-1	A-3

The jolly miller has a night out with the boys.

O Waly, Waly from Somerset (Cecil Sharp)

G	d'-d"	d'-d"	M-F	V-1	A-1

The lament for a love grown cold.

Come you not from Newcastle? Hullah's Song-Book (English)

D	b-e"	e'-d"	F	V-1	A-2

"Why should I not speed after him, since love to all is free?"

Volume 4 Ireland

Avenging and bright

b-minor	d'-f#"	f#'-d"	M	V-2	A-2

Strong, rhythmic and forceful. The song requires a sizable voice.

Sail on, sail on (The Humming of the Ban)

F	f'-f"	f'-d"	M-F	V-1	A-1

The singer, disheartened at having been betrayed, sails on to an unknown destination.

Folksong Arrangements

How sweet the answer (The Wren)

B	f#'-f#"	f#'-d#"	M-F	V-1	A-2

A pensive song of youth and love.

The Minstrel Boy

F#	c#'-f#"	f#'-d#"	M-F	V-2	A-3

The heroic tale of the minstrel boy who goes off to war.

At the mid hour of night (Molly, my Dear)

Eb	eb'-g"	g'-eb"	M-F	V-2	A-2

A tender remembrance of a departed loved one.

Rich and rare (The Summer is coming)

D	d'-f#''	f#'-d"	M-F	V-1	A-1

The honor and virtue of Erin's sons is extolled in this gently moving legato melody.

Dear Harp of my Country (Kate Tyrrel)

F	c'-g"	f'-f"	M-F	V-2	A-3

A smooth-flowing conjunct melody in 6/8 with a text to tell of gay and sad times in Ireland.

Oft in the stilly night

Ab	eb'-db"	eb'-c	M	V-1	A-2

A song of reminiscence. The meter of the vocal line is 2/4 and Britten has supplied an accompaniment in 6/8.

The last rose of summer (Groves of Blarney)

Eb	eb'-ab"	g'-eb"	F	V-3	A-3

Rolled chords suggest a harp accompaniment. Vocal embellishments make this a very difficult song.

Folk Arrangements

O the sight entrancing

C	b-g"	e'-e"	M	V-3	A-3

A fast-moving song of war and gallantry.

Volume 5 British Isles

The Brisk Young Widow

D	d'-f#"	f#'-d"	M-F	V-1	A-2

A farmer courts the widow, but loses her to a collier. A lighthearted humorous tune.

Sally in our Alley

D	d'-g"	f#'-e"	M	V-3	A-3

"Come what may, I'll marry Sally." A song of determined love.

The Lincolnshire Poacher

C	e'-g"	g'-e"	M	V-2	A-2

A boisterous song in 6/8 about the joys of poaching.

Early one morning

Gb	db'-gb"	gb'-eb"	M-F	V-1	A-2

A pouting maiden sings of her woes. "Oh don't deceive me. O do not leave me. How could you use a poor maiden so?"

Ca' the yowes

b-minor	d'-f#''	e'-d"	M-F	V-2	A-2

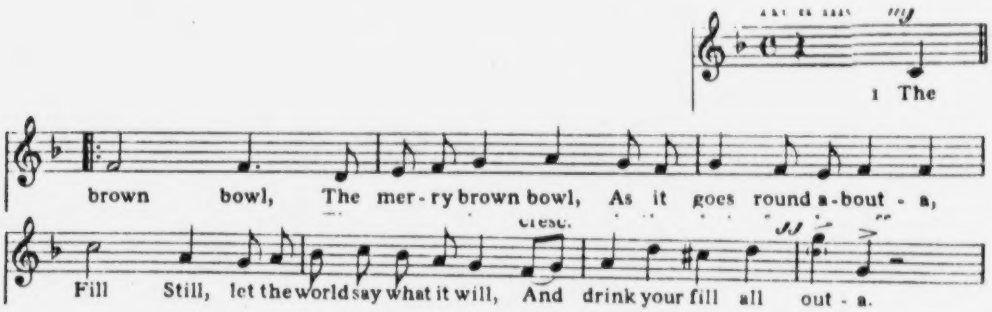
A bucolic love song.

Four Miniature Songs Omit this volume Robin Milford OX

It is rather incongruous to find a drinking song and a child's prayer juxtaposed in a group of songs obviously meant to be performed as a unit, but such is the case - and no harm done. Milford, in a jovial mood, wrote songs 1, 2 and 4 and needed a change of pace. The Robert Herrick poem met his need. All four have individual charm. Number 3 even calls for a little whistling. Except for Number 2, a lusty swing is in order.

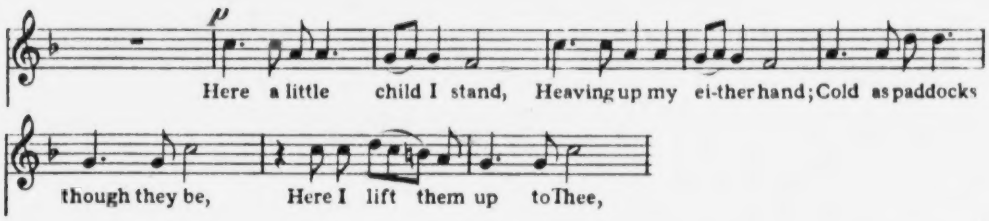
The Brown Bowl Tempo: ♩ -126MM.

F c'-g" (d") f'-c" M V-2 A-2 M-B T-B



A Child's Grace Tempo: ♩ -76MM (Not Slower)

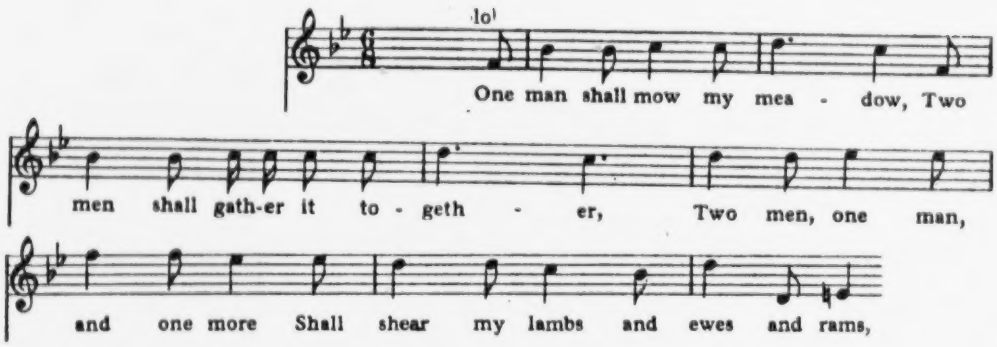
F f'-d" f'-d" M V-1 A-2 M-B T-A



Four Miniature Songs

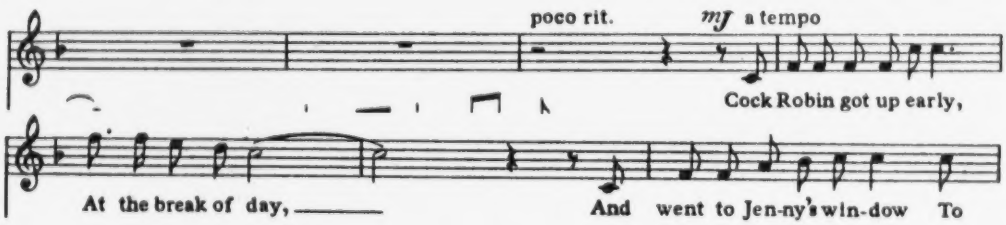
One man shall mow my meadow Tempo: ♩. -66MM.

Bb d'-f" d'-f" M V-1 A-2 M-B T-C



Cock Robin's Courting Tempo: ♩ -132MM.

F c'-f" f'-d" M V-1 A-2 M-B T-C



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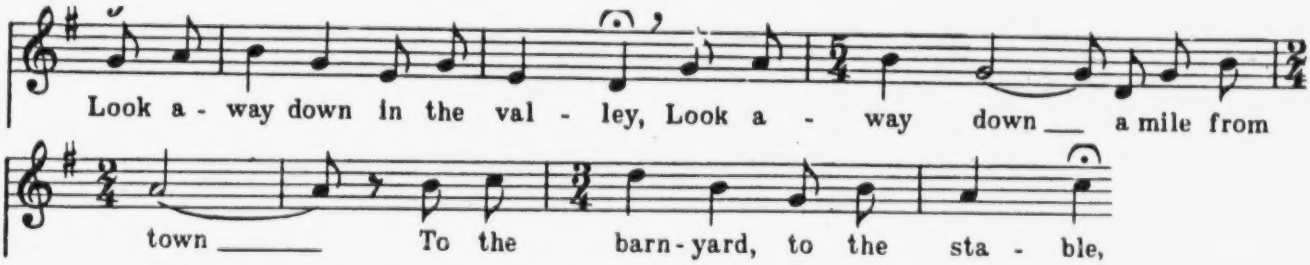
Four Mountain Carols — Harold Abbey MMC

These songs though folk-like in character are original and not traditional melodies. They are dedicated to the folksinger, Susan Reed, which gives a cue to their nature. They present no vocal problems and there are no complexities in either the melodic or harmonic structure. The accompaniments are simple with mild dissonances here and there which add vitality to the diatonic melodies. Sudden meter ~~signature~~ changes add to the "folky" quality and express the rhythmic freedom of the texts.

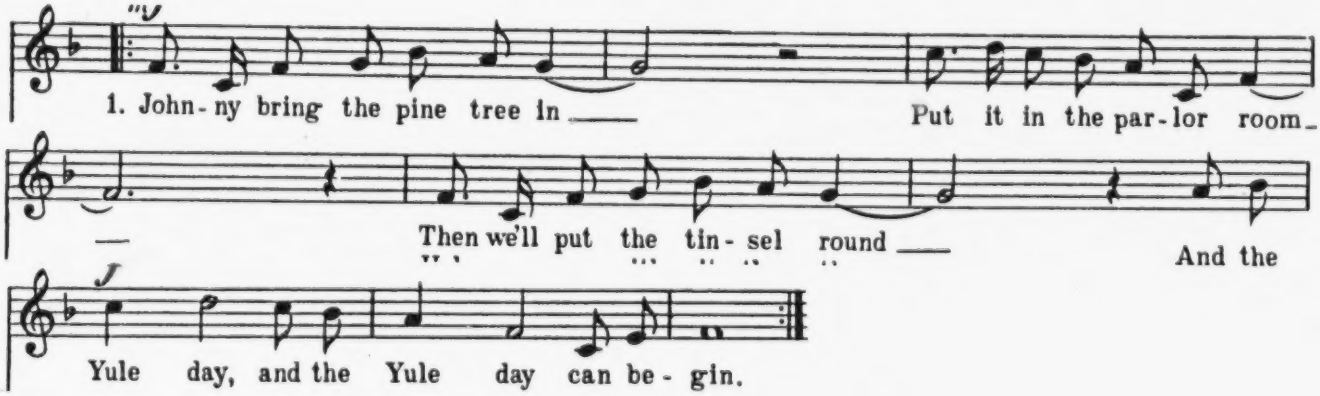
Sleep, Sweet Jesus, Sleep — Tempo: ♩ -76MM.

G — d'-d" — e'-b' — M-F — V-1 — A-1 — M-C — T-C



Johnny Bring The Pine Tree In — Tempo: ♩ -112MM.

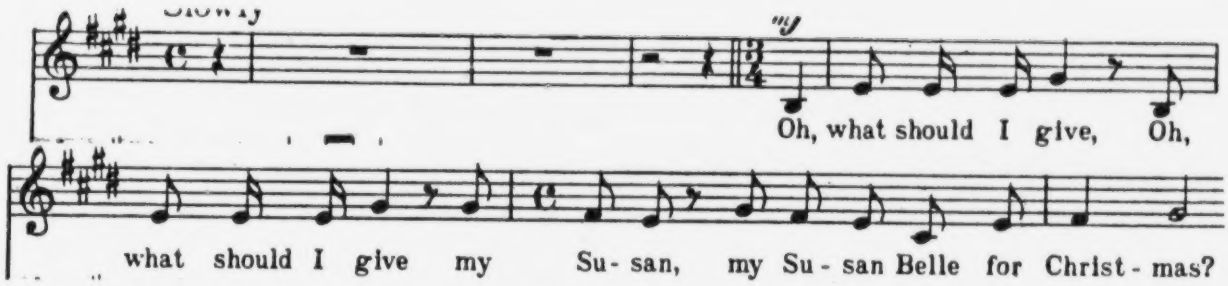
F — c'-f" — f'-d" — M-F — V-1 — A-2 — M-C — T-C



Four Mountain Carols

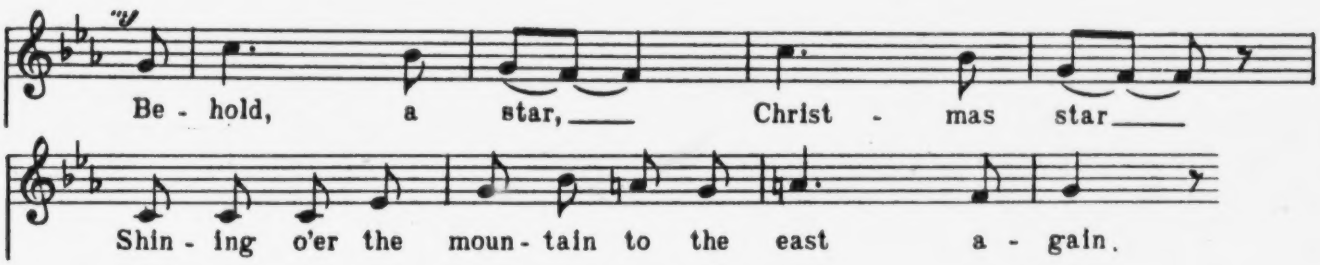
Susan Belle Tempo: ♩ -66MM.

E b-e" e'-c#" M V-1 A-1 M-C T-C



Behold a Star Tempo: ♩ -58MM.

c-minor c'-eb" f'-d" M-F V-1 A-1 M-C T-C



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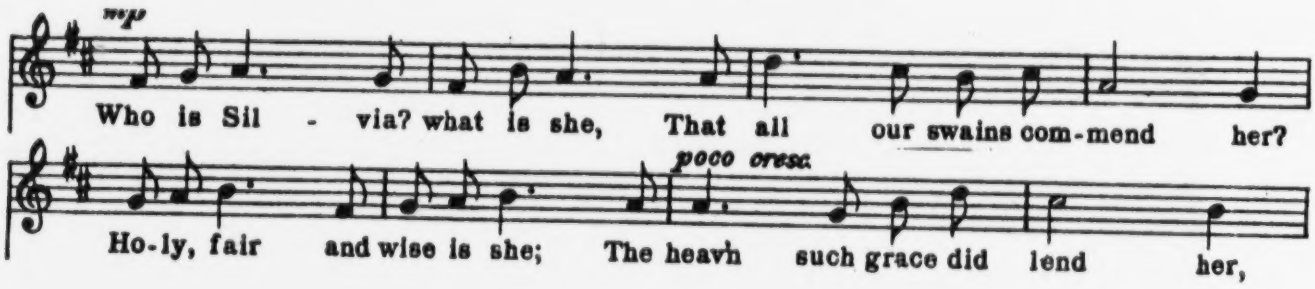
Four Shakespeare Songs (Third Set) Roger Quilter B&H

Low Voice - High Voice

1. Who is Silvia?

D f#'-d" f#'-d" M-F V-1 A-2 M-B T-A

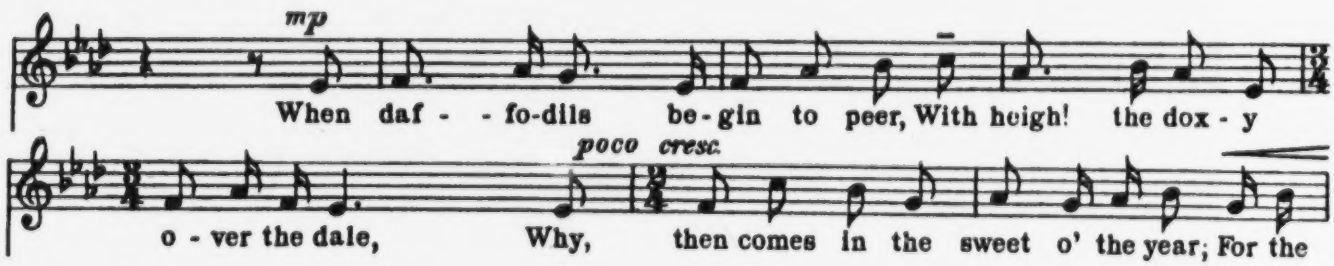
A graceful and melodious setting of the text. It is musically comparable to Schubert's, and is vocally less difficult. The accompaniment has the smooth flowing lines characteristic of Quilter. Tempo: ♩ -76MM.



2. When Daffodils begin to peer

Ab eb'-eb" f'-c" M-F V-2 A-2 M-B T-A

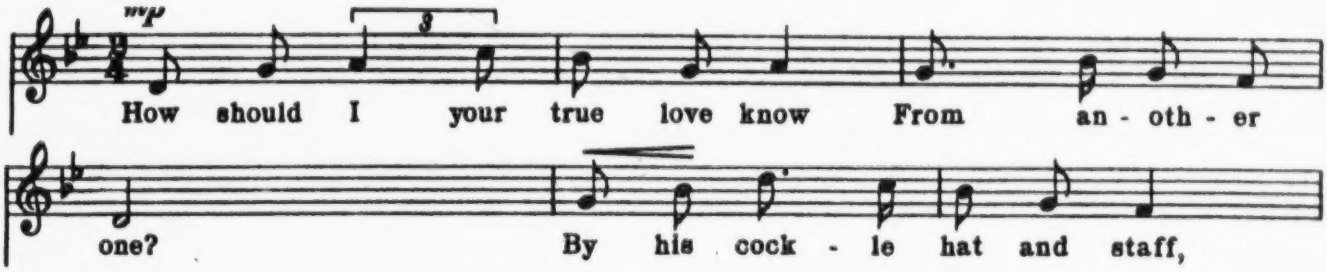
A happy text and a hearty tune with a fine rhythmic lilt. The poem is from "A Winter's Tale." The accompaniment presents a rhythmic problem or two, but nothing unsoluble if the right hand technique is reasonably proficient. Tempo: ♩ -92MM.



3. How should I your true love know?

g-minor d'-d" d'-b' M-F V-1 A-1 M-B T-A

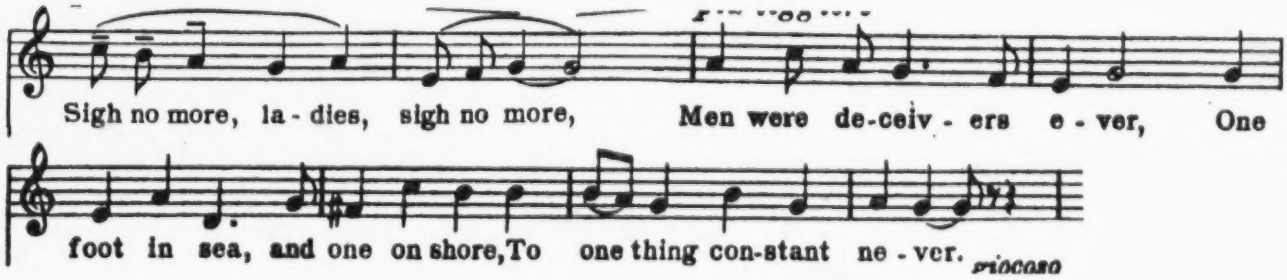
A mournful song of a lost love. The simple, legato melody is plaintively haunting. No technical problems are present. Take special note of the slow tempo: ♪ -76MM.



4. Sigh no more, ladies

C c'-d" e'-c" M-F V-1 A-2 M-B T-A

The text from "Much Ado About Nothing" is a jolly admonition to the fair sex that, "Men are deceivers ever." The accompaniment is chordal for the most part, but short counter-motives appear here and there in both inner and outer voices. "Hey nonny, nonny" closes each of the two verses. The characteristics of Quilter's music are evident in these Shakespeare songs. Tempo: ♩ -72MM.



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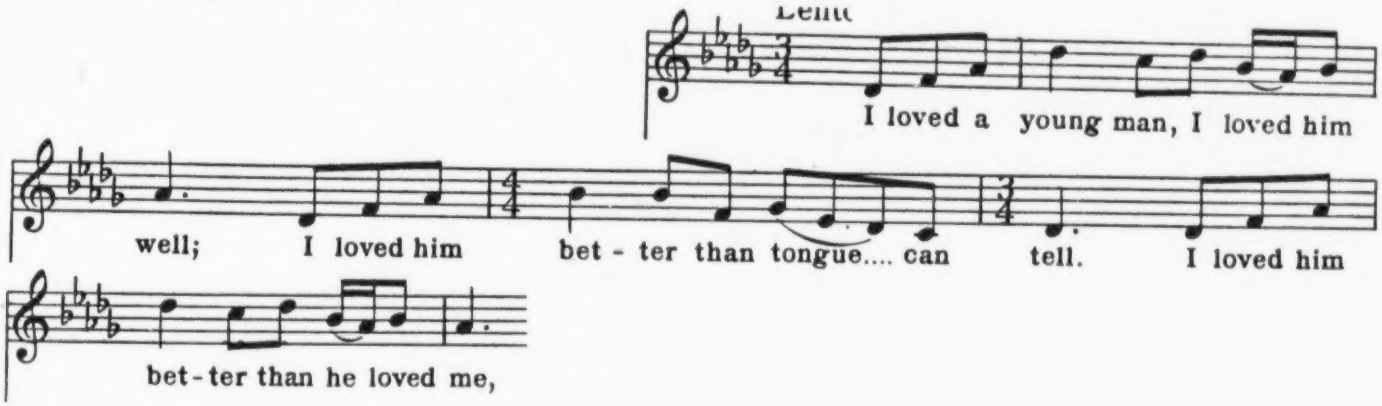
Irish Folksongs arr. Howard Ferguson B&H

The accompaniments are musically excellent, rhythmically interesting - and as accompaniments for folksongs should be - are clean, clear and unmuddied. They are basically disjunct which could present a problem for some young pianists. However, the accompanist is never confronted with an overwhelming number of notes.

1. The Apron of Flowers

Db c'-db" c'-db" F V-1 A-3 M-B T-B

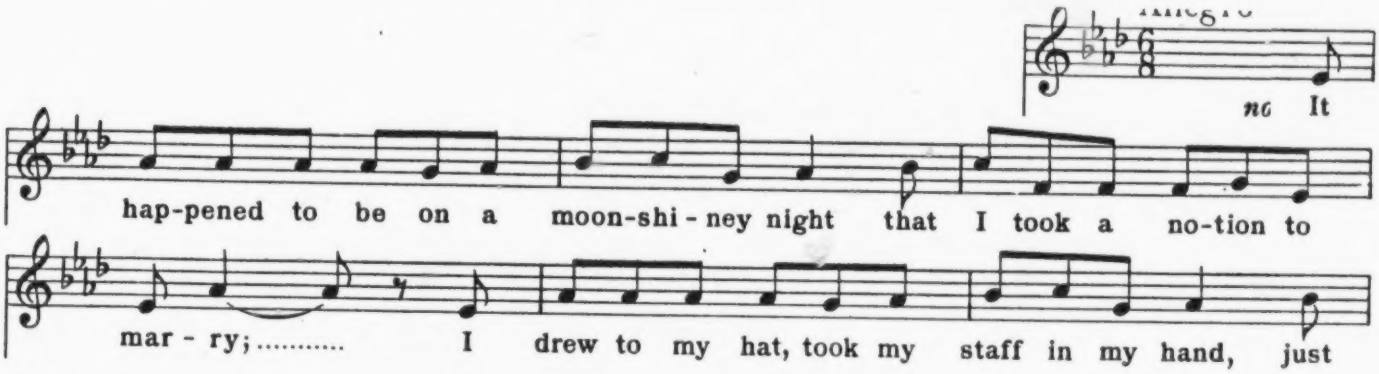
A young girl's naive lament for a lost love. The melody has charm and grace. Tempo: ♪ -52MM.



2. I'm from over the mountain

Ab eb'-eb" f'-c" M V-1 A-2 M-B T-B

The amusing account of an impetuous young man who calls on his love at midnight to ask her to wed. The roguish tune bounces along in a lilting 6/8 meter. Good articulation is needed. Tempo: ♩. -116MM. Typically Irish tune.

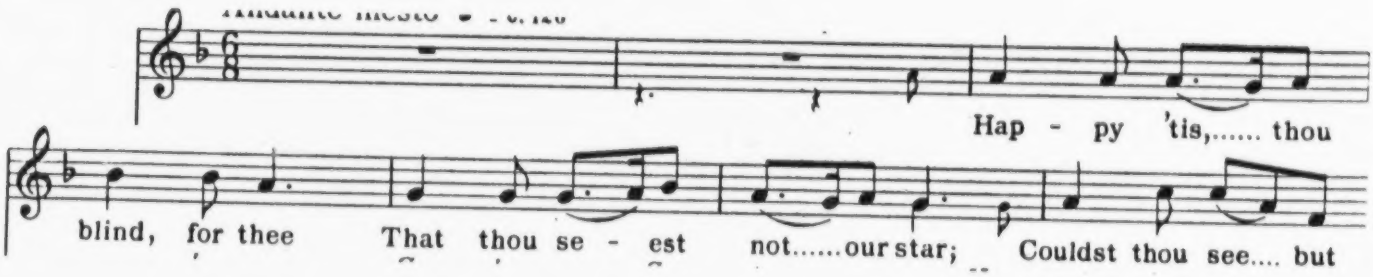


Irish Folksongs

3. Calen-o

F c'-c" e'-a' M V-1 A-1 M-B T-B

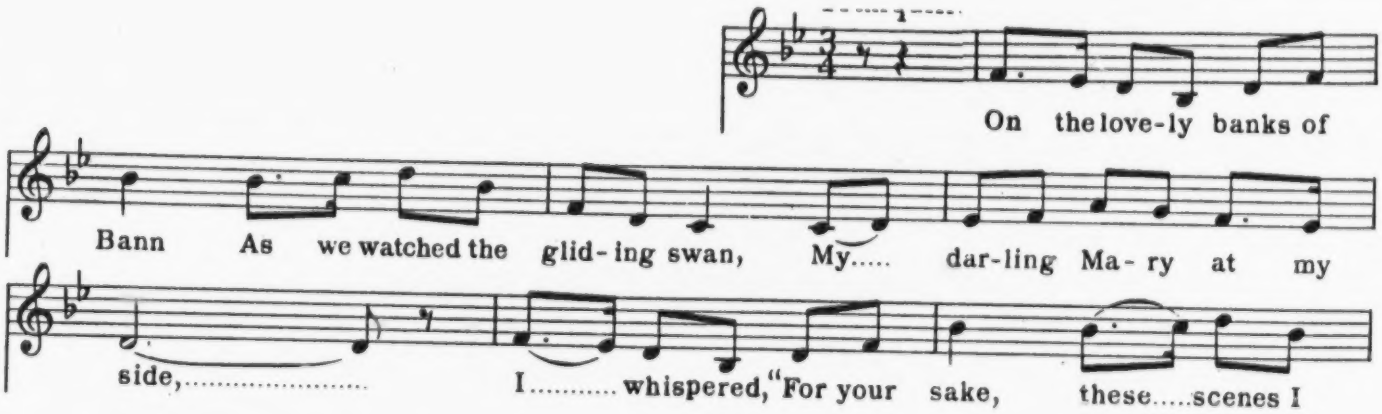
A poem in praise of the girl from beside the (river) Suir. The meter is 6/8 and the tender legato melody is basically adjunct. Tempo: ♪ -126MM. No problems here.



4. The Swan

Bb b^b-eb" f'-d" M V-2 A-2 M-B T-B

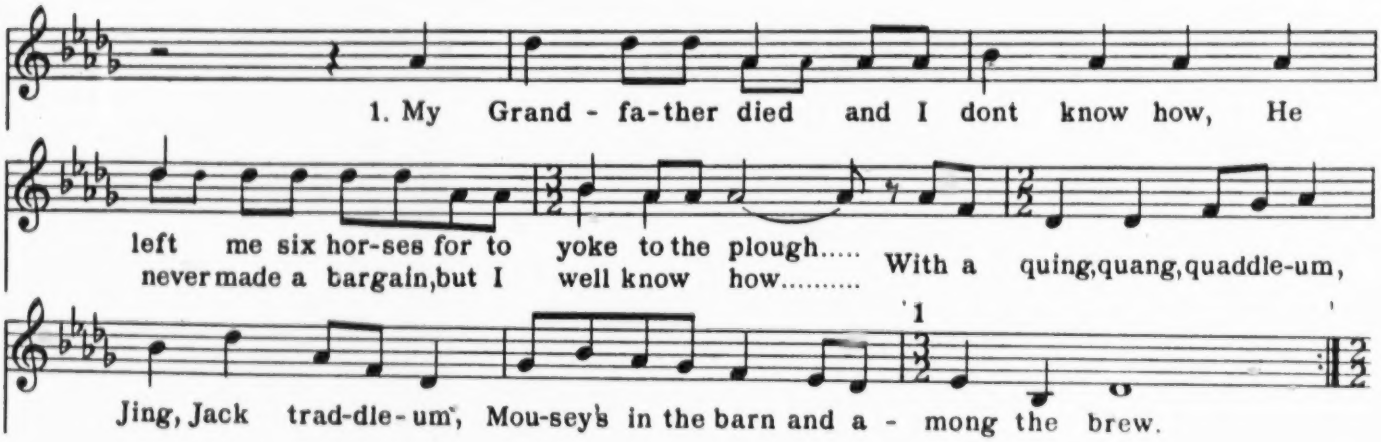
An ingenuous and tender account of a lover who foregoes a desire to seek his fortune abroad so he might remain home and make Mary his bride. The undulating, legato melody flows easily. Tempo: ♩ -52MM.



5. My Grandfather died

Db	b^b-db"	b^b-db"	M	V-2	A-2	M-B	T-B

Grandfather leaves six horses, but after a number of bad trading ventures the legatee ends up with nothing. Seven short verses with a nonsense chorus after each tells the story. A quick "wordy" song which will require clean articulation. Tempo: ♩ -112MM.



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out the volume

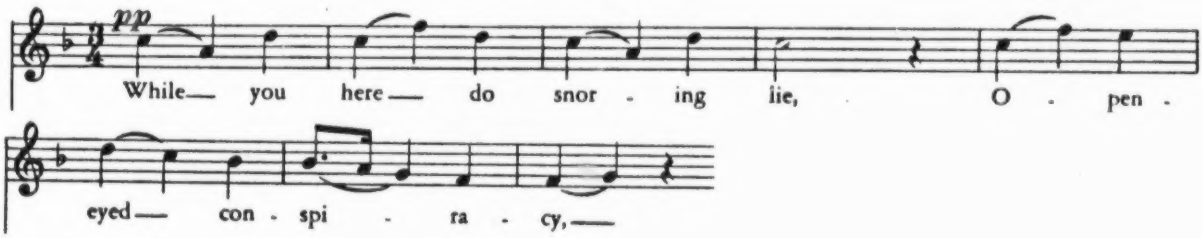
Songs to the Plays of Shakespeare

Thomas Arne MP
Edited by Philip Miller

While You Here Do Snoring Lie

F e'-f" a'-f" M-F V-1 A-1 M-A T-A

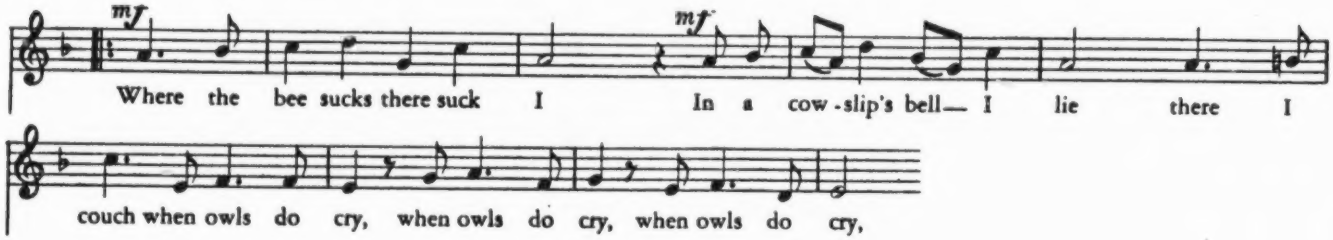
A short, simple and tuneful setting of Ariel's Song from The Tempest. The highest pitch occurs eleven times, but never has to be sustained more than two beats. Best performed with one or two other settings of Shakespeare texts. (Not necessarily by the same composer.) Tempo: ♩ -126-132MM.



Where the Bee Sucks

F c'-f" e'-d" M-F V-1 A-1 M-A T-A

One of Ariel's songs from The Tempest, that is quite well-known because it has been included in a number of song collections. The setting is melodious and vocally easy. The one melisma (two-measure sequence) that appears is not difficult. Observe all repeats and perform at ♩ -144MM.

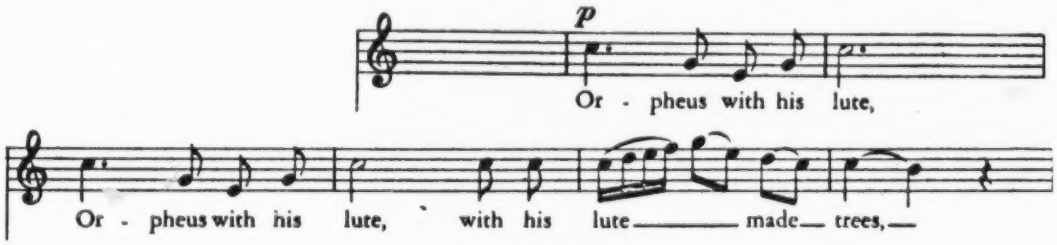


Songs to the Plays of Shakespeare

Orpheus with His Lute

C	c'-g"	c'-g"	M-F	V-2	A-1	M-A	T-A

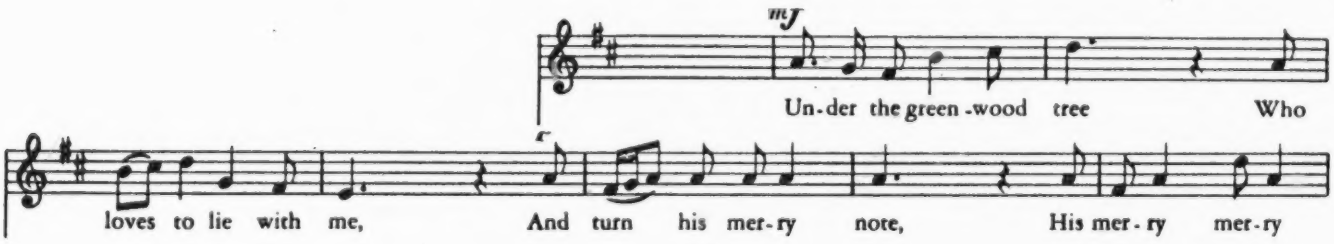
Several phrases in this setting have a high tessitura and are also long. A closed vowel (sing) in one of the extended phrases adds to the difficulty of the song. Melodically, the song is easy, but give careful attention to the rhythm. Measure 50 would be best performed as an appoggiatura and not an acciaccatura as printed. Measure 88 should read - half-note and two eighth-notes. The introduction and postlude are 18 and 19 measures respectively. Tempo: ♩ -84MM.



Under the Greenwood Tree

D	b-f#"	e'-c"	M-F	V-1	A-1	M-A	T-A

This lilting setting in 6/8 meter can be found in other collections and its popularity is deserved. Except for one f#" the range is simple. The rhythm should be clean-cut and the diction glib. Avoid a tempo that allows the 16th-notes to blur. Tempo: ♩. -63MM.

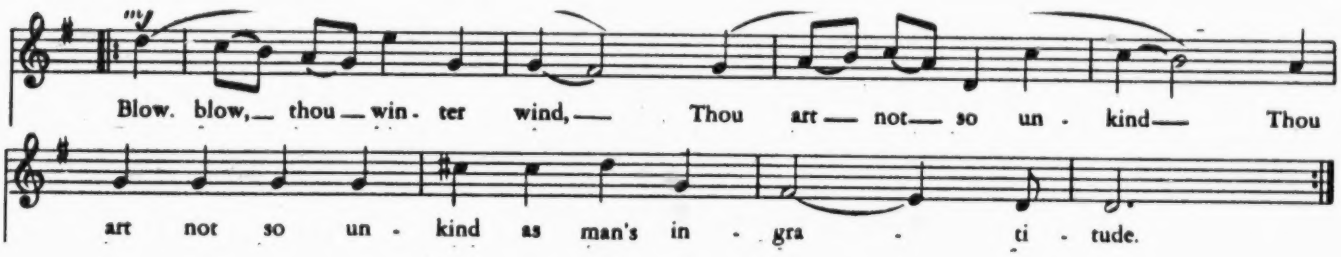


Songs to the Plays of Shakespeare

Blow, Blow Thou Winter Wind

G d'-g" g'-d" M-F V-1 A-1 M-A T-A

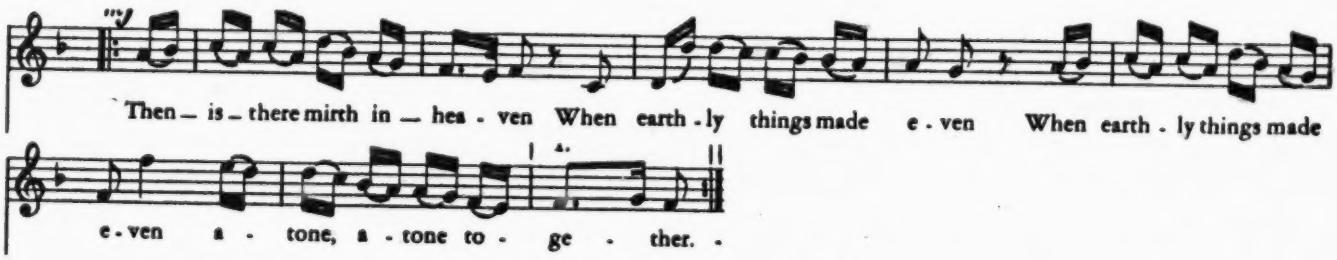
This fine setting of the Shakespeare text can be found in other collections. A skip of a sixth to the g" occurs once in each of the two verses. Some flexibility is needed to sing the eighth-note passages and do justice to one measure of 16th-dotted-eighth rhythm. Tempo: ♩ -126MM.



Hymen's Song

F c-g" g'-d" M V-3 A-1 M-A T-A

This song is engaging, but is likely to prove hazardous for the high school tenor. It is included here because the other five songs in the volume are listed. It demands flexibility and one phrase is high. If performed, the tempo should be about ♩ -63MM to assure clarity. Hymen is the God of Marriage. In measure two the rhythm is dotted-16th, 32nd and an eighth-note.



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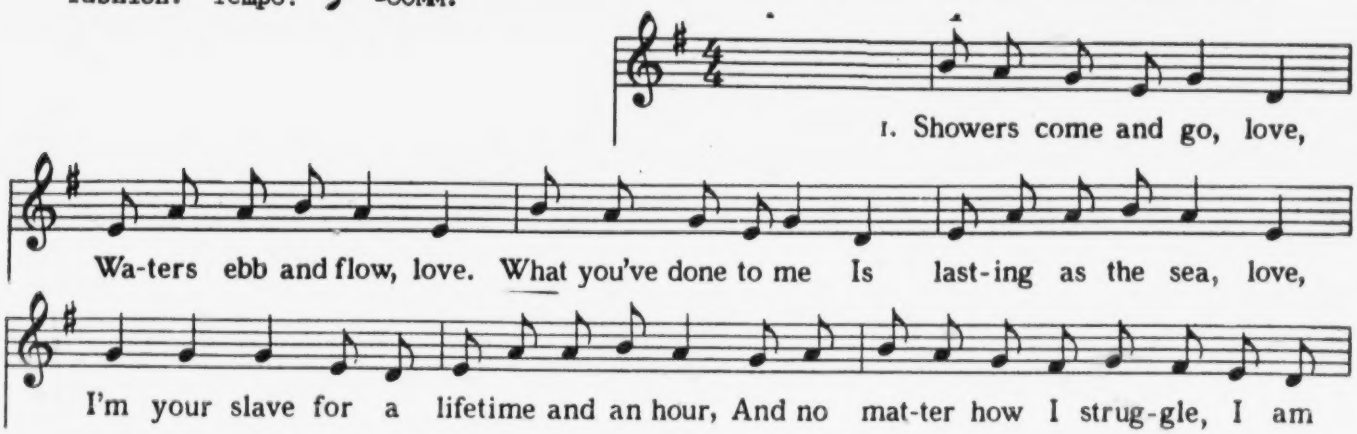
Three Irish Airs arr. Ianthe Dalway OX

The three melodies were collected by the arranger in the Mourne Mountains of Northern Ireland from two old fiddlers. The plain, guileless but engaging texts are declamations of love as might be composed by a rustic lad. All three accompaniments are economical and choice. A rhythmic turn here and a color chord there, add the touch to set off the melodies to advantage.

1. Love Repaid

e-minor d'-b' d'-b' M V-1 A-1 M-A T-A

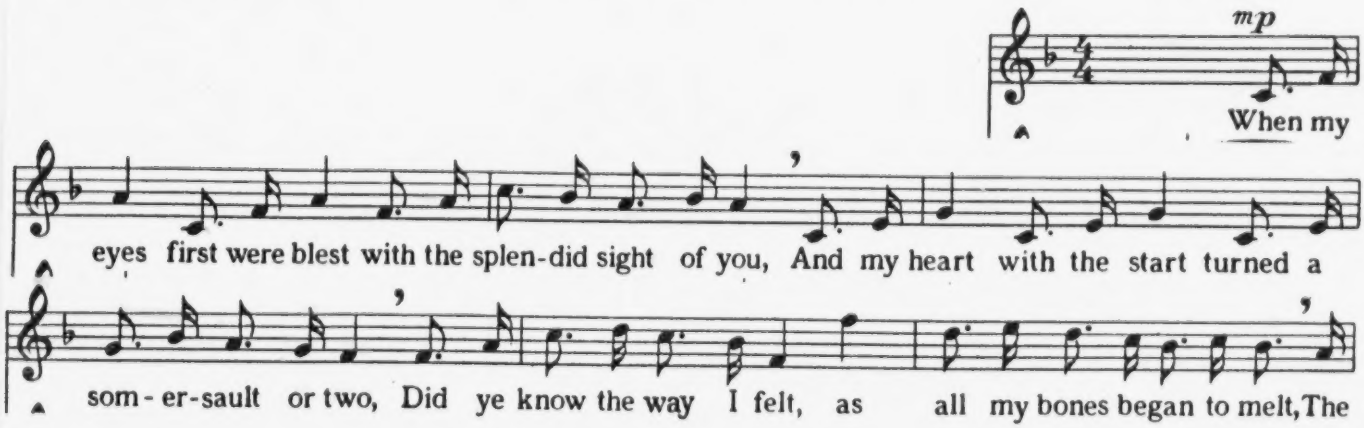
The charm of Love Repaid is actually in its monotony. Confined as it is to a range of a 6th and in the natural minor mode, it rises and falls in a most unpretentious fashion. Tempo: ♩ -80MM.



2. Love Entrapped Me

F c'-f" f'-d" M V-1 A-1 M-A T-A

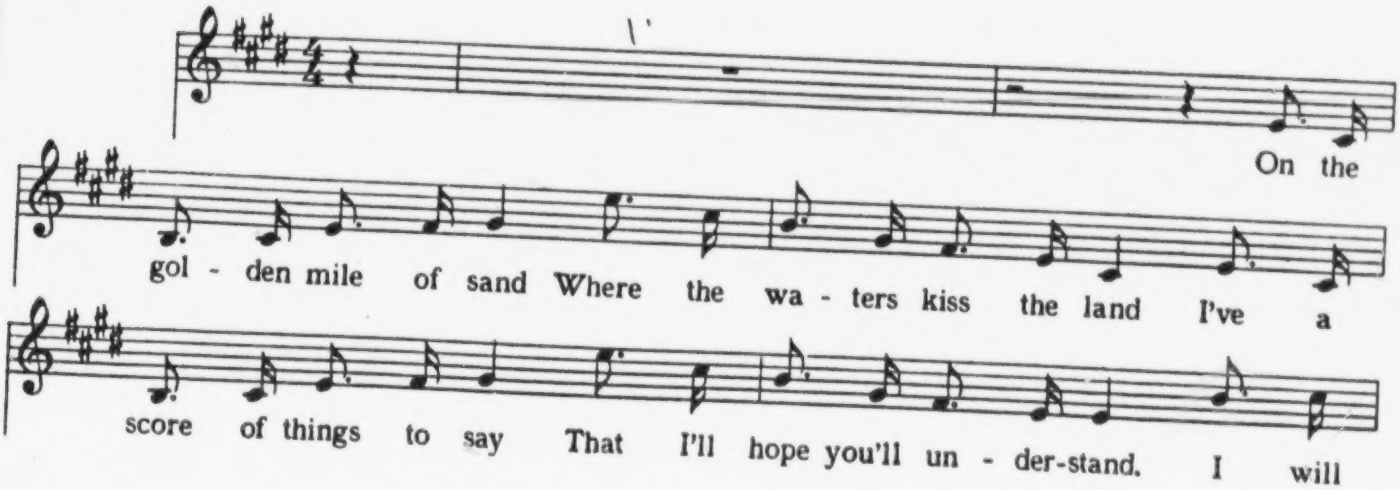
A ♪. ♪ rhythm at a slow tempo gives this melody a careless jauntiness. The use of the lowered 7th near the final cadence of each of the two verses is distinctive. Tempo: ♩ -69MM.



3. Killiney Strand

E b-e" b-e" M V-2 A-1 M-A T-A

This song has the characteristic and winning lilt of an Irish dance tune.
Tempo: ♩ -112MM.



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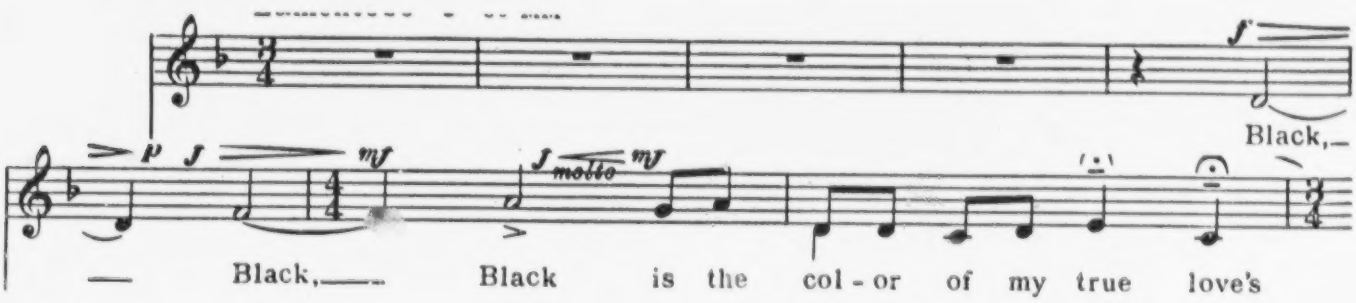
Three Old Songs Resung — Robert Abramson MMC

Black is the Color

d-minor | a-d" | c'-b' | M-F | V-1 | A-2 | M-A | T-A

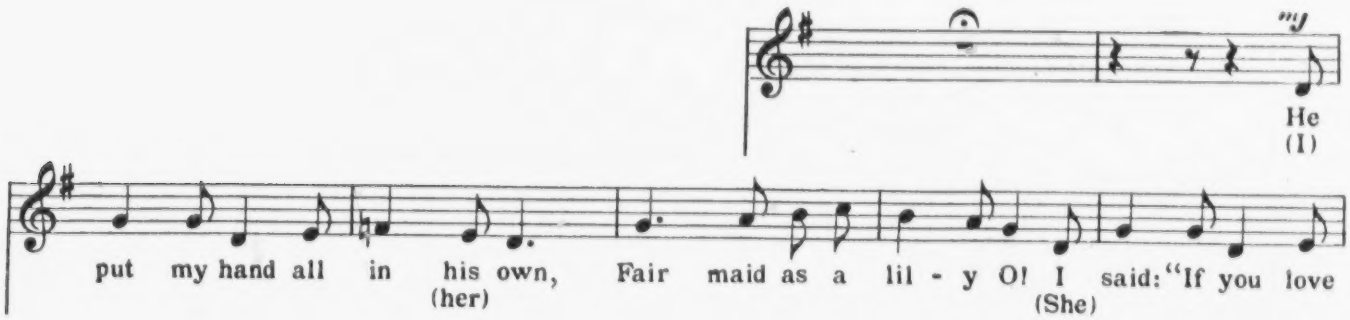
The composer has provided a contemporary accompaniment for the familiar folk melody and it is excellent - like a piquant sauce added to a familiar dish. To achieve the inherent excitement it calls for more than just the intoning of the tune, but it is not vocally difficult. The accompaniment is written on three staffs, however, this should not intimidate the accompanist. A few measures look "black," but may be played with some freedom so they are negotiable. Alterations in the text allow the song to be sung by boy or girl. Tempos and dynamics are well marked and should be carefully followed. Other songs in the volume: Gently, Johnny and Soldier, Soldier. Tempo: ♩ -50MM.



Gently, Johnny

G | d'-d" | d'-d" | M-F | V-1 | A-2 | M-A | T-A

A delightful contemporary setting of a familiar tune. Alterations in text allow the song to be sung by boy or girl. Accompaniment varies with each of four verses. The 6/8 melody is captivating. This is old wine in a new glass - a rather ornate one. Tempo: ♩. -76-88MM. See Black is the Color

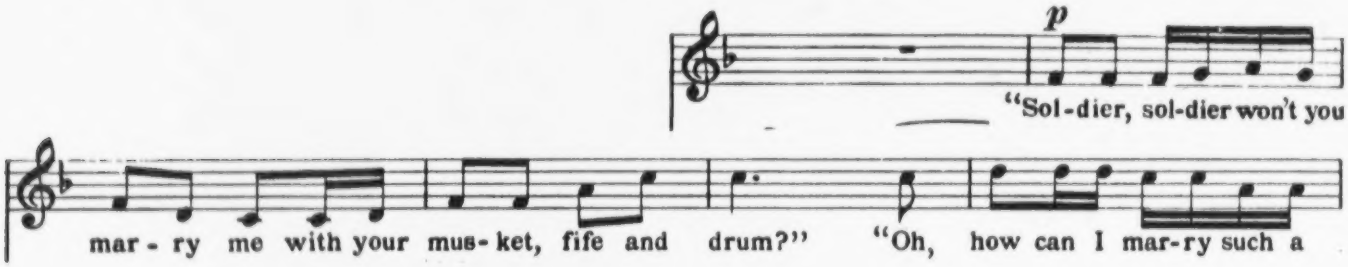


Three Old Songs Resung

Soldier, Soldier

F	c'-d"	c'-d"	M-F	V-1	A-2	M-A	T-A

A catchy folk tune with a superior contemporary accompaniment. Snappy diction is needed for the light-humored text and simple melody. Tempo: ♩ -84-88MM, but should the accompaniment prove overly difficult, the song is still effective at ♩ -76MM. This is a different tune from that generally associated with the words.



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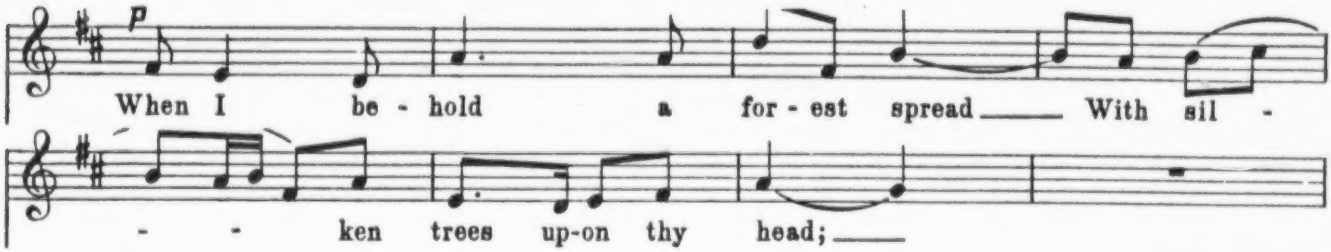
Three Songs to Julia (Part two volume) George Dyson NOV

None of the melodies contains awkward intervals. They are not, however, always obvious in direction. The accompaniments require finger dexterity, but are pianistic throughout. The subtle and metaphorical poems are by Robert Herrick (1591-1647). The cycle is for the superior young singer only. These songs will provide good study material in the solution of chromatic changes and modulations. They are more difficult than the average, both from the standpoint of text and music.

1. When I Behold

D c#'-e" e'-a" M V-3 A-3 M-A T-A

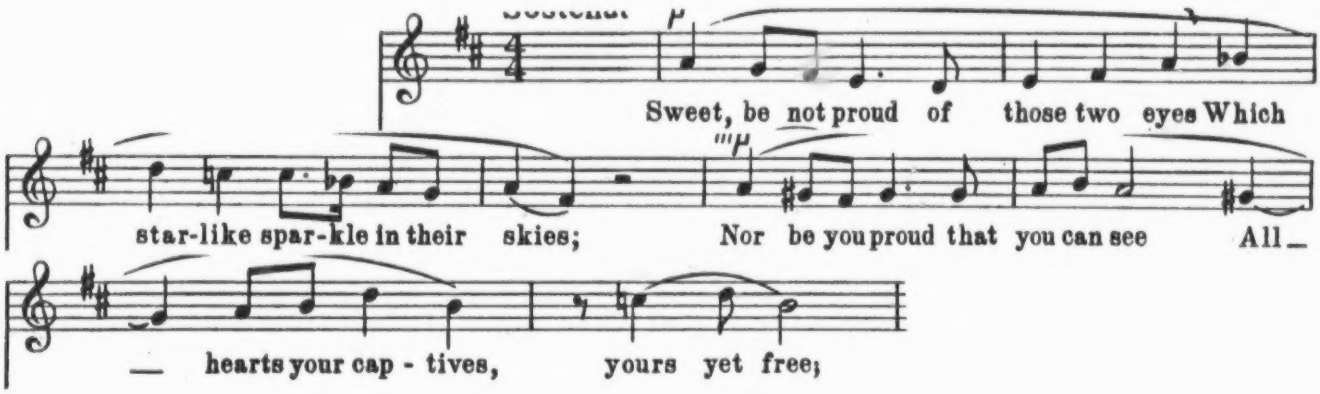
A good sense of rhythm and some agility are required by this song. The accompaniment outlines the harmonic structure by means of a continuous 16th-note arpeggiated pattern and the melody is independent. Tempo: ♩ -76MM.



2. Sweet, Be Not Proud

b-minor d'-e" f'-d" M V-3 A-3 M-A T-A

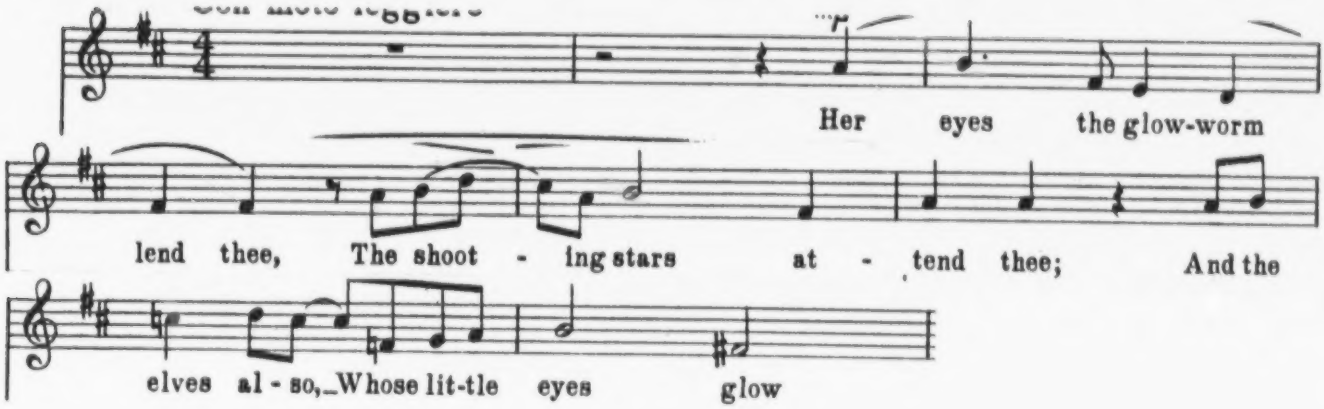
In contrast "Sweet, be not proud" -(for your beauty is not everlasting) - is sustained and the melody moves - again independently - above a chordal accompaniment. Expressive and unanticipated turns of melody are supported by transitory modulations. Tempo: ♩ -63MM.



3. Night Piece

D	c#'-e"	f'-d"	M	V-3	A-3	M-A	T-A

The vocal line is graceful and more cantabile than the melodies of the first two songs of the group. Again, there is call for a good sense of rhythm and vocal flexibility. Tempo: ♩ -96MM.



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Two Songs

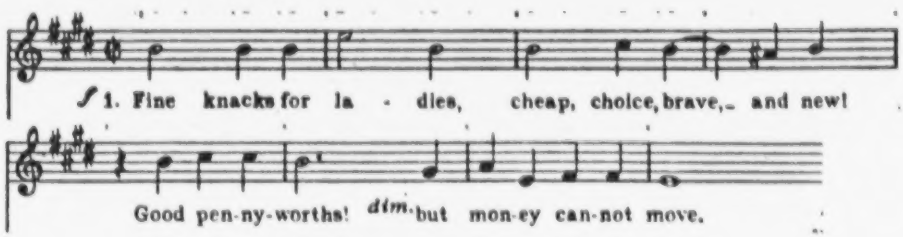
John Dowland
Transcribed and Edited by
Philip Wilson and Peter Warlock

OX

Fine Knacks for Ladies

E	d#'-e"	e'-c"	M	V-2	A-2	M-A	T-A

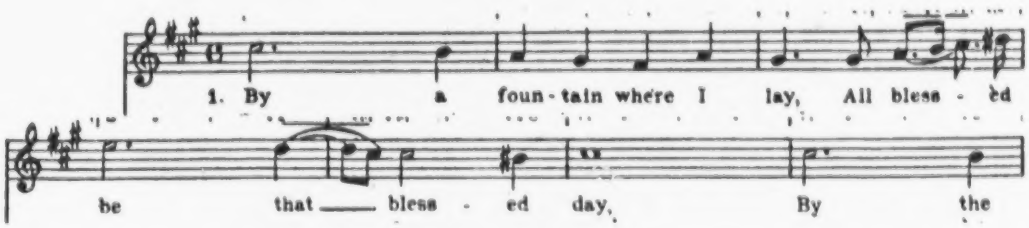
From the lute tablature, the editors have transcribed a delightful piano accompaniment for one of Dowland's catchiest tunes. Technically, the song is easy, but it is classified as moderately difficult because the song's effectiveness depends on the manner of performance which should be gay, rhythmically precise and verbally neat and pointed. Tempo: ♩ -84-100MM. Published as a unison chorus, but it was originally designed to be sung as a solo. By a Fountain Where I Lay, also by Dowland, is included in the octavo edition.



By a fountain where I Lay

f#-minor	e#'-e"	e#'-e"	M	V-2	A-1	M-A	T-A

Originally for lute and solo voice, this quiet song extolling the beauty and grace of the loved one is technically not difficult. But, as with all lute songs, its effectiveness is dependent on style. Consequently, it is classified as moderately difficult. Published in octavo form with Fine Knacks for Ladies, the two make an excellent pair. Tempo: ♩ -80-84MM.



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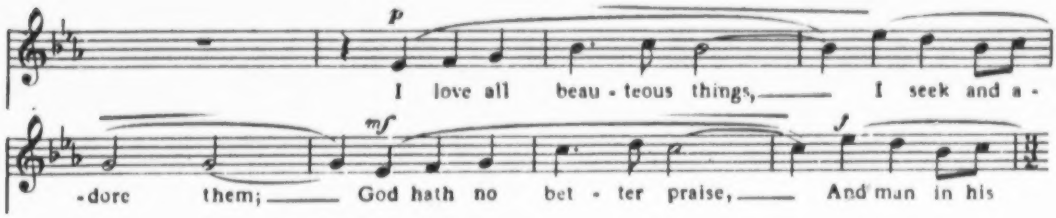
Two Robert Bridges Songs — Leslie Russell OX

Robert Bridges' delicate and refined poems have been given similar melodic and harmonic treatment. The songs are short and sung together compliment each other perfectly. Musical sensitivity and tone quality of the highest order are invited by these simple, legato melodies. Published in octavo form.

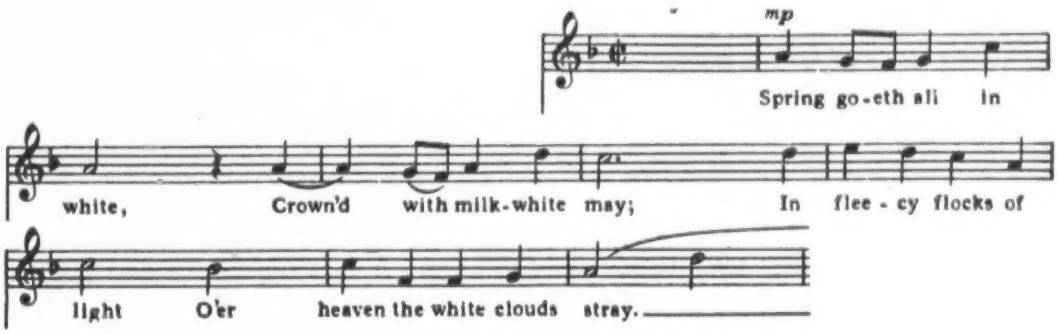
I love all beauteous things — Tempo: 𝅗𝅥 -56MM.

Eb — d'-eb" — f'-c" — F — V-2 — A-1 — M-A — T-A



Spring — Tempo: 𝅗𝅥 -58MM.

F — f'-f" — f'-d" — F — V-2 — A-1 — M-A — T-A



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